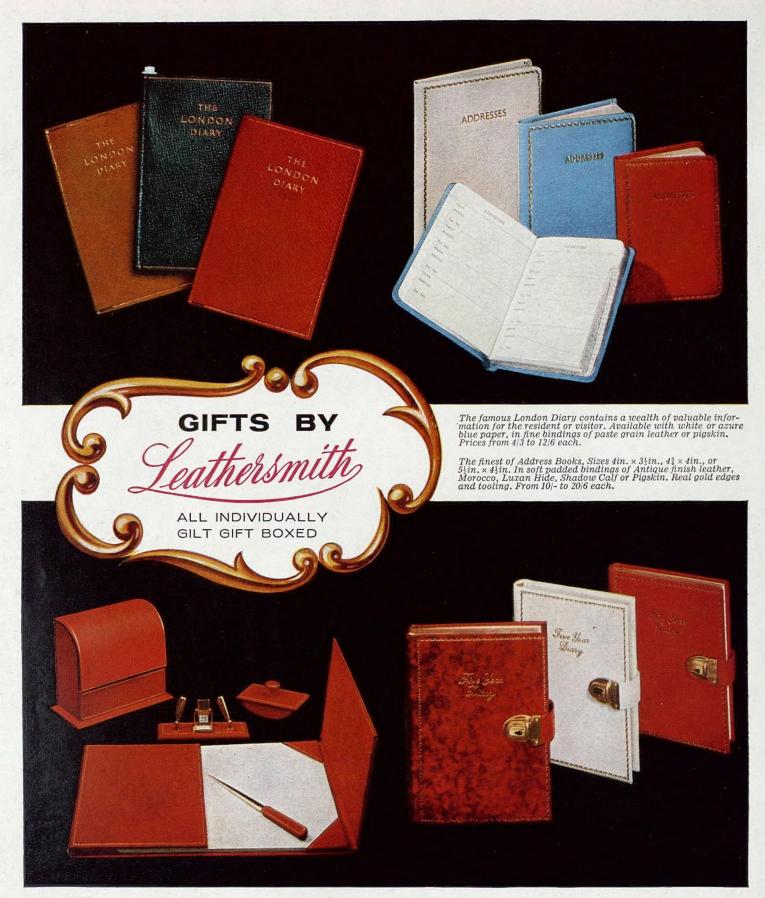
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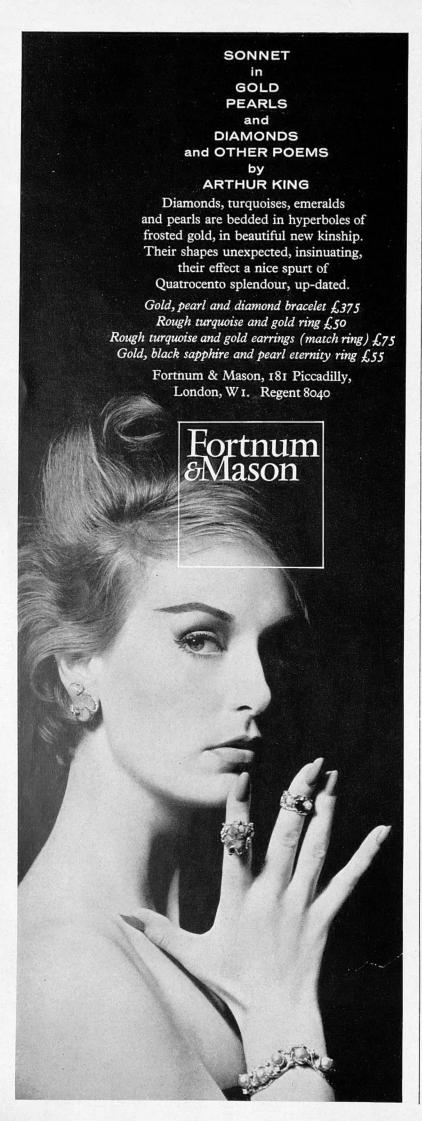
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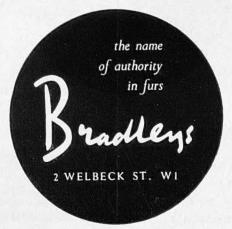




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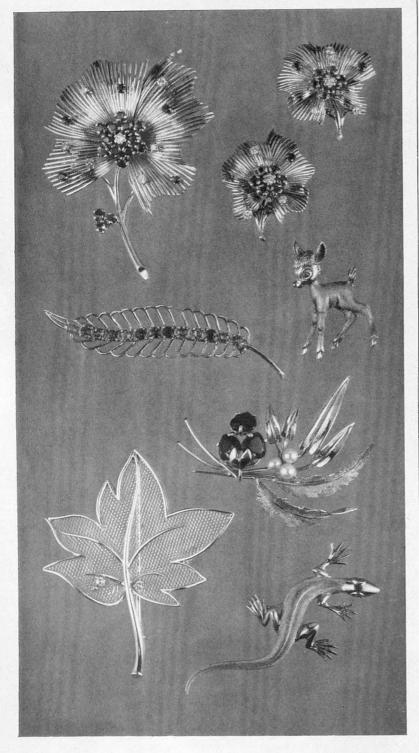


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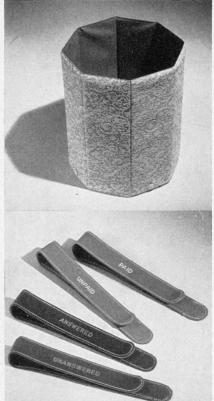
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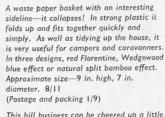
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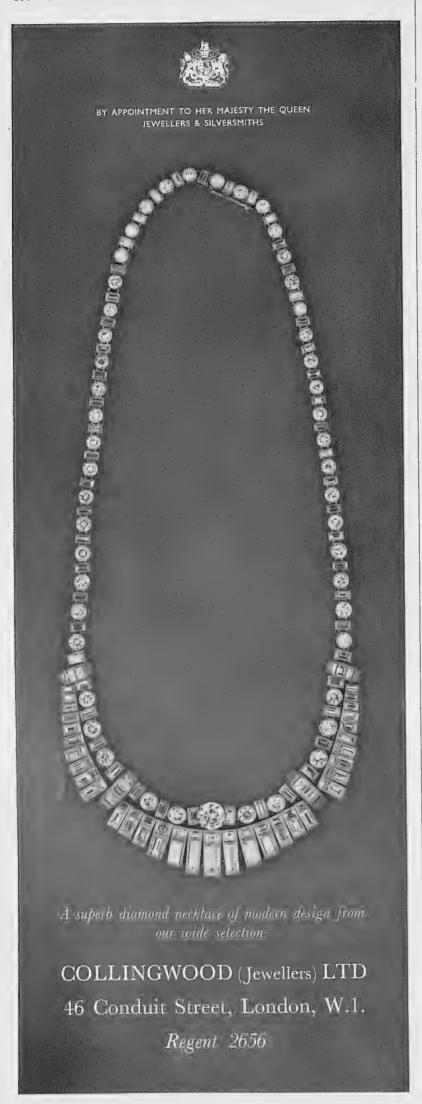
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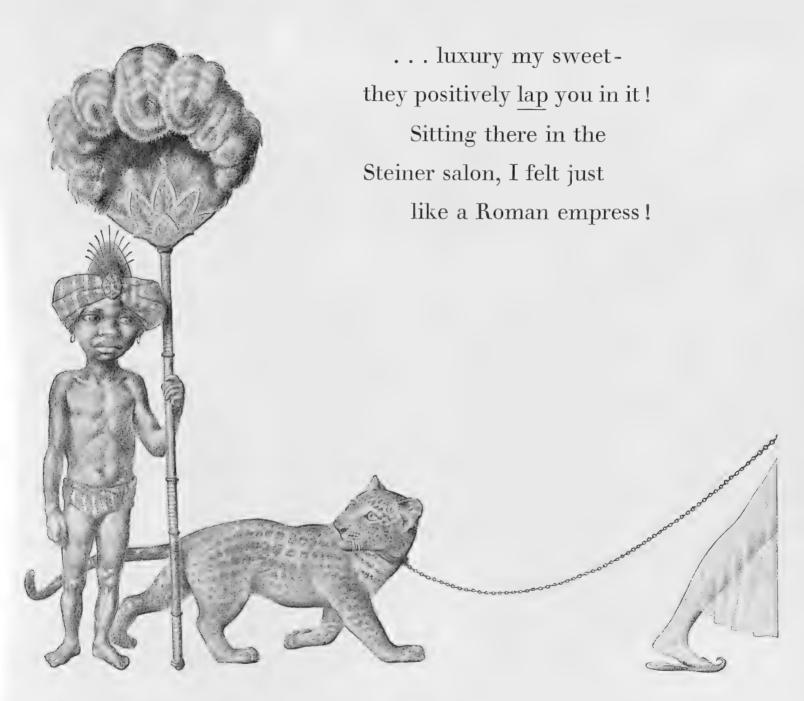
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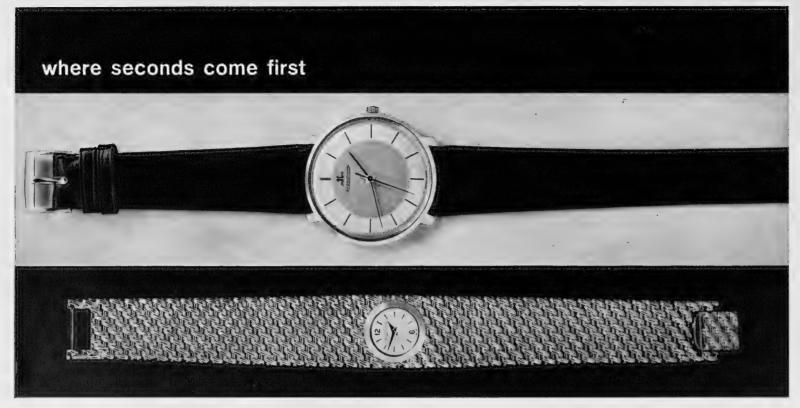
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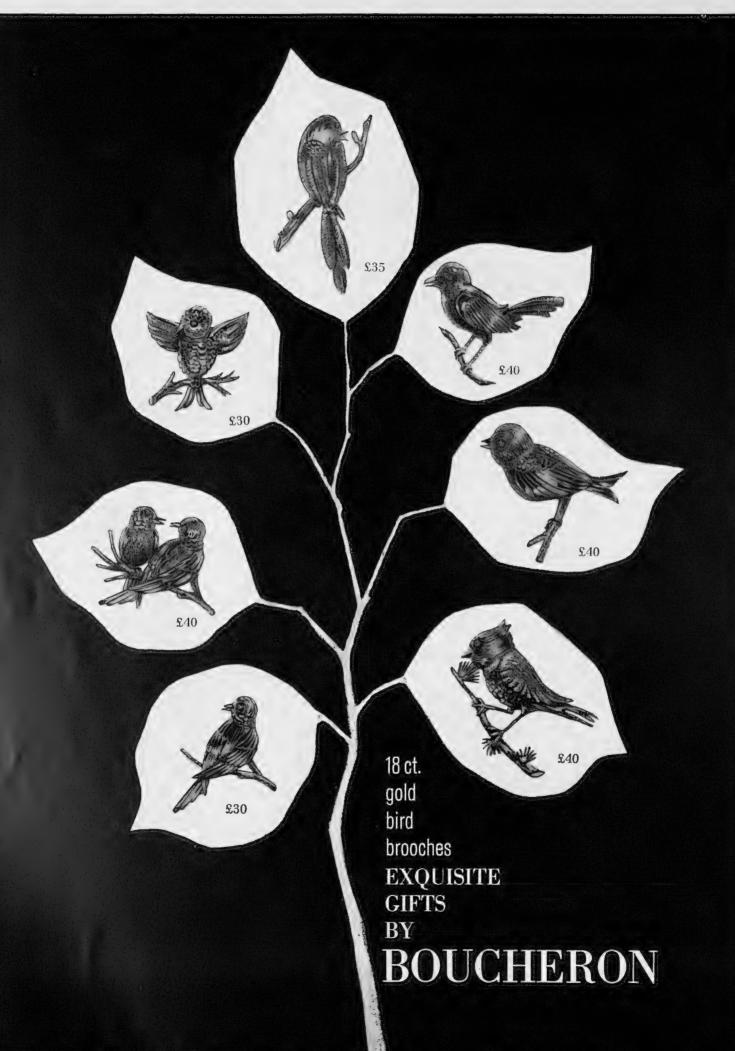
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Santa without sleighbells or reindeer chooses a sedan chair to deliver presents on the cover of The Tatler's Christmas Shopping number. For a novel treatment of The traffic in presents turn to page 621 where artist Donald Silverstein continues the cover theme with some highly engaging forms of transport. The colour photograph is by Priscilla Conran, the plain papers and gold filigree ribbon come from Kettles, other ribbons by Hallmark. Zodiac-printed paper costs 1s. at the General Trading Company

Postage: Inland, 6d. Canada, 1½d. Foreign, 7½d. Registered as a newspaper for transmission in the United Kingdom. Subscription rates: Great Britain and Eire: Twelve months (including Christmas number) £7 14s.; Six months (including Christmas number), £3 19s.; (without Christmas number) £3 15s.; Three months (no extras) £1 18s. Corresponding rates for Canada; £7 1s. or 20 dollars, 50 cents; £3 12s. 6d., or 10 dollars, 50 cents; £3 8s. 6d., or 10 dollars; £1 14s. 6d., 5 dollars. U.S.A. (dollars) 22.50; 11.50; 11.00; 5.75. Elsewhere abroad: £7 18s. 6d.; £4 1s.; £3 17s. 6d.; £1 19s.

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SOCIAL & SPORTING

Eton Wall Game, 30 November.

Dinners: Kandahar Ski Club, the Savoy; Royal Society, the Dorchester; Anglo-Portuguese Society, the Savoy; Institute of Advanced Motoring, Grosvenor House. All 30 November.

Christmas Fair in aid of the blind, Londonderry House, 30 November. Hunt Balls: Heythrop; Beaufort (Badminton House); Burton (Officers' Mess, R.A.F., Scampton); Albrighton (Officers' Mess, R.A.F., Cosford); Hertfordshire (Officers' Mess, Henlow), 1December. Cheshire (Peckforton Castle); Cottesmore, 2 December. Barlow (Kenwood Hall, Sheffield), 7 December. Meynell, at Hoar Cross Hall (tickets £3 3s., £3 10s. after 4 December, from Mrs. N. G. Pearson, the White Cottage, Brailsford, Derby: Brailsford 345); Christ Church & New College Beagles, at Ditchley Park (double tickets £5 5s., from J. D. Birchall, New College, Oxford); Monmouthshire Hunt Club dance (Pontygoitre House); Atherstone (Grand Hotel, Leicester), 8 Decem-

Bridge Tournament & Sale, the Dorchester, in aid of the N.S.P.C.C., 4 December. (Tables £3-10s. each. Apply Miss Elizabeth Ellis, GER 2774.)

Bloodstock Sales: Houghton Sales

(horses in training), Newmarket, 4-8 December. (Catalogues: Tattersalls, Knightsbridge Green, S.W.1.) Woldingham Dance, Hurlingham Club, 5 December. (Tickets: £2 2s., from Mrs. Kempton, 16 Pelham Court, S.W.3. FLA 9722.)

Life-boat Ball, Savoy, 5 December. (Tickets: £4 4s., inc. half-bottle champagne, from Life-boat House, 42 Grosvenor Gdns., S.W.1. GRO 0031.)

Royal Society of Portrait Painters, evening party, R.I. Galleries, Piccadilly, 5 December.

Joyce Grenfell performs at the Drapers' Hall, E.C.2, in aid of the Family Welfare Association, 8.30 p.m., 6 December. (Tickets, inc. dinner, £3 3s., from Mrs. James Coleridge, PAR 6683.)

Royal Corinthian Yacht Club banquet & ball, Savoy, 6 December. Shikar Club dinner, Savoy, 7 December.

The Golf Ball, Grosvenor House, 7 December. (Tickets: £2 12s. 6d., from the Golf Foundation, 2 St. James's Sq., S.W.1. WHI 6650.)

Cambridge University Medical Society Ball, the Dorothy, Cambridge, 7 December. (Tickets from Antony Platten, Emmanuel College, Cambridge.)

West Midland Field Trial Society (spaniels), field trials, 7-8 December, Market Drayton, Salop.

Cresta Ball, Savoy, 8 December.

King's College, London, Commem. Ball, Claridge's, 8 December. (Tickets: A. Roger Davies, Vice-President, the Union Society, King's College, W.C.2. TEM 5454.)

RACE MEETINGS

Steeplechasing: Liverpool, today & 30; Market Rasen, Wincanton, 30; Manchester, Windsor, Worcester, 1, 2; Catterick Bridge, 2; Plumpton, 4; Nottingham, 4, 5; Sandown Park, 6, 7 December.

MUSICAL

Covent Garden Opera. Aida, 7 p.m. tonight & 4 December; The Silent Woman, 30 November, 6, 8 December; The Queen Of Spades, 2, 5, 11 December. 7.30 p.m. (cov 1066.) Royal Ballet, Covent Garden. The

HOW FESTIVE ARE THE BRITISH?



The easiest way to find out is by reading The Tatler's annual Christmas number now on sale price 3s. 6d. (postage 6d. extra to all parts of the world) from W. H. Smith's, John Menzies, Wymans and all newsagents. Investigating contributors covering a field that ranges from Morris dancing through ballet, wine-bibbing and circus to music festivals, a jubilee garden party at Buckingham Palace and Derby Day on Epsom Downs include Ronald

Blythe, Emily Hahn, Hector Bolitho, Spike Hughes and Pamela Vandyke Price. There is a Christmas story, too, by Elizabeth Coxhead, a new holiday adventure for Briggs and pages and pages of exciting colour pictures. Why not take a hint from this week's Christmas Shopping Number and send it to your friends? Our address is:

THE TATLÉR, INGRAM HOUSE, 13-15 JOHN ADAM STREET, ADELPHI, LONDON, W.C.2. (TRAFALGAR 7020.)

Sleeping Beauty, 7.30 p.m., 1 December; Ondine, 2 p.m., 2 December; Les Sylphides, Petrushka, Les Patineurs, 7.30 p.m., 7 December. Sadler's Wells Opera. Tosca, tonight, 2 December; Il Trovatore, 1, 6, 8 December; Barber Of Seville, 5 December; Die Fledermaus, 7, 9, 13 December, 7.30 p.m. (TER 1672/3.) Royal Festival Hall. London Welsh Association Autumn Music Festival. Messiah, 7.30 p.m., 2 December; Verdi's Requiem, 3 p.m., 3 December. (WAT 3191.)

Oundle School will sing Bach's B Minor Mass in Peterborough Cathedral, at 7 p.m., 10 December. Rosehill Theatre. Piano recital by Paul Badura-Skoda, 8 p.m., 9 December. (Whitehaven 2422.)

ART

Epstein Memorial Exhibition, Tate Gallery, to 17 December.

Finlandia, modern Finnish design

exhibition Victoria & Albert Museum, to 7 January. (Film show, 6.15 p.m., 30 November.)

Islamic Art in India, winter exhibition, British Museum.

"Towards Living Colour & Form": Rudolf Steiner Centenary exhibition, Tea Centre, Lower Regent St., to 13 December.

FIRST NIGHT

Vaudeville Theatre. Critics' Choice, 6 December.

EXHIBITIONS & SHOWS

Royal Smithfield Show, Earls Court, 4-8 December.

Children's Books Show, R.B.A. Galleries, Suffolk St., Pall Mall, 4-16 December.

500 Books For Children Exhibition, National Book League, 7 Albemarle St., 5 December-5 January.

Music From Germany Exhibition, Nat. Book League, 6-16 December.

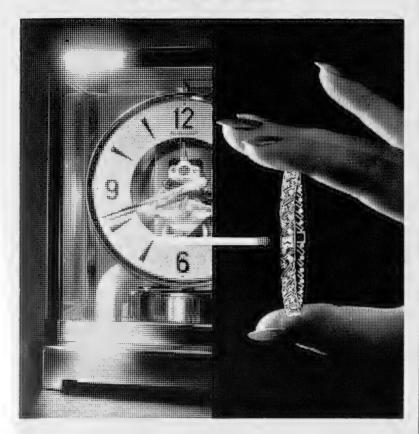
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Iain Crawford

Four for the book

THERE IS A HARRY'S BAR PRACTICALLY EVERYWHERE, BUT LONDON GOES one better by dignifying the ubiquitous gentleman with a knighthood. Sir Harry's Bar at the corner of Down Street and Hertford Street is a handsome establishment. The panelling is genuine 17th century from Lord Willoughby de Broke's town house, the beams come from an ancient barn mentioned in Domesday Book and since it opened in July the customers have been coming from everywhere. Sir Harry's belies its name only in that it is not a bar. To drink there you have to be eating, too. Happily this imposes no strain. The menus offered by manager Brian Morris (he used to run the bar at Les Ambassadeurs) are splendid and varied. There is a table d'hôte and an à la carte menu and one without a price on it for ladies. The fixed price menu includes such original touches as sherry and canapés to begin with and a sorbet—as an intermezzo between the second and third courses. (Though if it is intended as a digestif I think it should be made with marc as it is in France.) The five-course dinner costs 37s. 6d. A la carte among other splendours is an excellent house dish of scallops cooked with butter, celery and mushrooms, flared with whisky and topped off with cream. There is a telephone plug at every table and dancing until 3 a.m. to the Confrey Phillips Trio.

In case you find contemporary playgoing so exhausting that you need sustaining at both ends of the evening, two restaurants offer a theatre dinner that can be taken in two halves—hors d'oeuvre and main course

Iobn Baker White



Pattern for Christmas shopping

theatre-going with comfortable, enjoyable and unhurried eating must follow two essential rules. The first is to book a table, always, for luncheon or dinner, otherwise disappointment will almost certainly ensue. The second is to choose a restaurant within walking distance of the theatre; it's the only way to be certain of getting there on time. Traffic conditions in the centre of London in December make punctuality impossible, except on foot.

For shoppers I will start with the Knightsbridge, Brompton Road, and Sloane Street area. Asterisks indicate places where one can eat well for 15s. or less. If you want to devote the minimum of time to your meal, while eating well and inexpensively, I suggest the Lowndes*, 9 William Street (BEL. 1650), the Peter Evans Eating House*, 225 Brompton Road (KEN. 8578), the Kenya Coffee House* (here they do not book tables), in Caltex House, almost opposite Harrods, or the Bistro St. Tropez*, 5 Park Close, by Knightsbridge Barracks (KNI. 6867). Spending a little more time and money, there is Massey's Chop House in Beauchamp Place (KEN. 4856), Marynka, 243 Brompton Road (KEN. 6753), La Surprise in Knightsbridge Green (KEN. 0509), its associated establishment Marcel, 14 Sloane Street (BEL. 4912), and for fish, Wheelers La Carafe, 15 Lowndes Street (Bel. 2525). The Normandie (Ken. 5317) and Knightsbridge Grille (Ken. 0824), both opposite the Barracks, are established favourites with shoppers. The CONTINUED ON PAGE 642

Lord Evans, the Queen's Physician, and his daughter, the Hon. Jean Evans, with M. Henri Sartori (left), the proprietor of Le Coq d'Or restaurant in Stratton Street, at a party to celebrate the 25th anniversary of its founding

before the show, sweet and coffee after it. The Café Royal indulges this schizoid eating for 25s., sandwiching your Pinter or Agatha Christie between courses. At Fortnum's new Fountain Restaurant you can do the same at à la carte prices for their theatre supper. They specialize in cold food with a few hot plats du jour.

At the Eve in Regent Street, Jimmy O'Brien, the genial Irish owner, picks his food with the same care as he chooses his showgirls. His caneton de la paix cooked with vermouth and black olives is a house speciality for 17s. 6d. and crêpes Eve, bananas rolled in paneakes, cooked in fruit juice, rolled in butter and flared in Pernod are quite a performance in themselves. Sid Wright and his band supply relaxing music for dancing and at 10.30 and 1 a.m. the lit glass dance floor rises and les girls—available later as dancing partners—appear in their pristine, lightly spangled splendour. In costuming, lavishness and vital statistics this is one of the best spectacular girl shows in London. Currently, the guest artist is singer Rob Murray. Membership is the usual guinea.

Cabaret Calendar

Pigalle (REG 6423) Extravaganza, spectacular floor show, and the Alberto Triana Spanish Ballet

Society (REG 0565) Dinita Bari sings

Quaglino's (WIII 6767) Digno Garcia Paraguayan Trio

Savoy (TEM 4343) Cleo Laine

Hungaria (WHI 4222) Carmita, Fijian singer

Celebrity (HYD 7636) Max Wall Show, with Mack and Kirk



Julie Wilson, now appearing at the Talk of the Town





For 'double' happiness give...
'69' the warm-hearted whisky for Christmas '61'



Anne Bolt



Doone Beal

Choose yourself an island

THE WEST INDIES PRESENT SO DAZZLING A CHOICE THAT THE VISITOR who has taken the financial hurdle of crossing the Atlantic is understandably tempted to see a lot in a short time, at the risk of enjoying none of them to the full. The islands are so different from each other that it is as well to consider carefully what one wants of them in relation to what they have to offer. Nassau, not strictly part of the West Indies but close enough, vies with Jamaica for expensive gloss, though certainly not for beauty. And also—its lure to many people—for an agreeable, well-heeled Anglo-American community that makes its own social life. At the other end of the scale St. Vincent and the Grenadines, Grenada and St. Lucia are the beachcomber's islands—peppered, occasionally, with some highly sophisticated members of the genre—in which the object is either to lie about or to look. A desirable though not essential accessory to their enjoyment is a yacht rather than a car.

The compromise islands in which I personally would prefer to spend the bulk of my time are Antigua and Barbados. Antigua, especially, has the best of both worlds. It is in the sub-tropics yet rain is almost nonexistent; constant sunshine and the blow from the Trade Winds dispels the slightly gloomy torpor that can assail some of its neighbours. It has a higher concentration of coral beaches than anywhere else in the Caribbean and its interior landscape is open and unclaustrophobic without ever being flat: cactus and cotton, canyons of sugar cane, rolling valleys and pointed hills frame the perpetual copper-blue vista of sea. Villages of bleached wooden houses built on stilts, communities whose schools are conducted with a blackboard under the shade of a silkcotton tree, announce, rather incongruously: "Welcome to our hospitality." There are still so few cars on the island that people hoot their horns at each other and come to a standstill in the middle of the road to chat, thus obviating the need for formal telephone calls whose operation can reach heights of pure farce. You will probably come on one of the kitchen boys practising on his steel drum in the back yard of the hotel: the three itinerant bands-Hell's Gate, Brute Force and Rising Star—perform at one of the hotels most evenings.

Much though I loved Antigua in the days when it was truly primitive

ANTIGUA: St. John's, the capital. Sub-tropical, no rain

and one could pick an entire beach to oneself, it is the new hotels that have been built in the past four years that have, without in any way vitiating its essential flavour, made the island a comfortable and pleasantly civilized place in which to spend time. To list a few: Antigua Horizons, at Long Bay, has perhaps the most beautiful setting of all: a platinum beach (and I do mean platinum) stretching into a distance, punctuated only by outcroppings of grape blue coast, hence its name. The management is Swiss, the food good. Only disadvantage is its distance from airport, town and other hotels for those who get restive in such isolation. Half Moon Bay, set in one corner of a white, crescent shaped beach, has most pleasant rooms each with private patio, plus fresh water swimming pool and a gay little bar. Galley Bay, with a natural lagoon behind it and a glorious beach in front, has great charm and so also has the Caribbean Beach Club: it is the most luxurious and expensive of all, with cottages on the beach and its swimming pool, bar and other rooms on the heights above it. Blue Waters, in the same part of the island, has, being both small and locally owned, a certain intimacy and character of its own. And quite different from any of these is the English Harbour Inn, overlooking the newly restored Nelson's Dockyard and its forest of masts. This is the chief yachting mecca of the islands, and the sight of it from Shirley Heights where the hotel is, over towards the distant bulk of Monserrat island, is one of the most spectacular. Alas, none of these hotels is cheap: rates average \$40 U.S. for two people and, with the exception of the Caribbean Beach, all food. Most hotels have exchange meal plans. However, if you count yourself outside the plutocrat's price bracket but enjoy simple living and unexpected people, try instead the Lord Nelson Club at Coolidge, near the airport. One of the oldest established places on the island, it still hasfor me-more charm and character than any other, in spite of the fact that its dining-room looks suspiciously like a converted hangar. Little palm thatched umbrellas dot its terrace and its excellent little beach. Its bar is a haunt of many of the locals, and American Nick Fuller and his wife, who own it, are convivial hosts though I have to say that they are more likely to turn up at the airport to meet you than formally to acknowledge your request for reservations. Rates there are \$30 U.S. a day for two, with all food and, of course, private shower, etc. Selfdrive cars in Antigua cost from \$6 U.S. a day. B.O.A.C.'s normal Economy fare to Antigua is £237 18s. return, from London. But they have an interesting scheme whereby parties of three can fly out there and charter a yacht for 14 days' sailing in the islands, at a cost of £284 per person for six people. The agents are Swan Tours. British West Indian Airways make the island run from Bermuda to Barbados.



Festive flower decoration by the Garden Shop, Brompton Rd., includes mixture of natural and artificial foliage and flowers, leaf-gilded and glittering, plus the Oriental vase, 10 gns.



Gilded metal balance with a sun face. From Italy at Toynbee-Clarke £28 10s. Jewellery from Paris House

Classic Greek heads make this painted metal umbrella stand, 12 gns., Victorian glass walking sticks with coloured glass spiralling inside, 5 gns. each, General Trading Company. Other umbrellas at Libertys



MOST ATTRACTIVE LOAD

no price bar



Plastic mats gorgeously printed with matching cotton napkins (for four). U.S. made, also in other colours, £5, John Siddeley, Harriet St. Tall-necked opaline bottle, 5 gns., at Presents of Dover St.



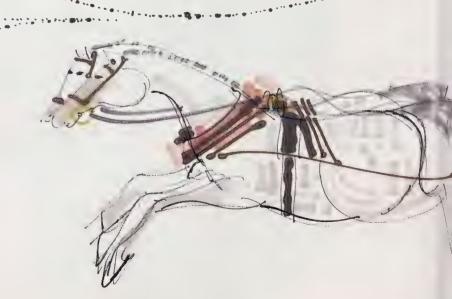
Stuffed owl in glass case, 5 gns., from a selection at Wright & Day, Jermyn St.



Travelling leather backgammon set, with scarlet leather covering, £43 10s., Asprey's



Holly red velvet frame trimmed with a little gilt bow. Portrait size, £45s. 6d., Fortnum & Mason







Honey glazed soufflé dishes in three sizes. Ovenproof, from 8s. 9d. to 16s. 6d., Woollands. Printed cotton ovenglove, lined foam rubber, 7s. 6d., Heals

Hollow Japanese toy paper fish—inflate and it's airborne, 4s., Primavera, Sloane St.



iniature frames in velvet, on atching velvet ribbon, s. 6d. each. Gilt and pearl y ring, 25s., gilt fish key ng with rhinestones, 19s. 6d., arl mouse bookmark on It chain, 27s. 6d. All at alcyon Days, Brook St.

NO CARRIAGE CHARGED

presents at 2 gns. and under

Glass bottle, patterned green and gold, filled with yellow cotton wool, 32s. 6d. (other colours, too), at John Siddeley, Harriet St. Linen guest towel, 15s. 6d., White House





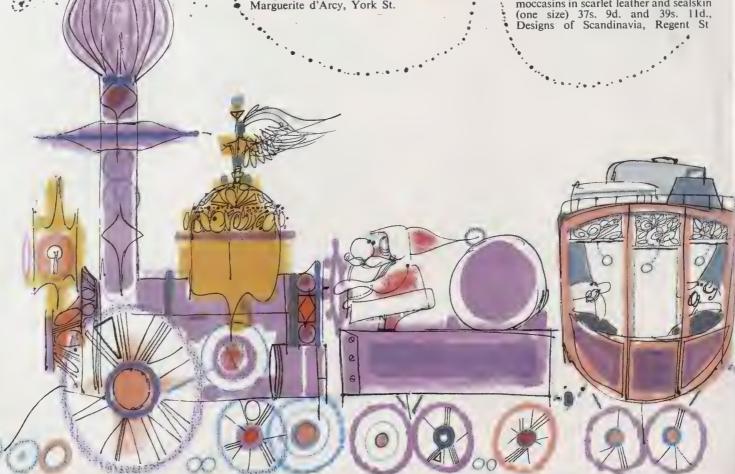
Fornasetti ashtray, 1 gn., General Trading Company. Gilded Biro pen, 35s., Marguerite d'Arcy, York St.



Painted wood skittles, 4s. 6d., Peter Jones, Jumping Jacks perform at a tug of their strings, 8s. 7d. each, Galt Toys, 30/31 Great Marlborough St.



A telescope 30s., Presents of Dover St. Matching children's mitts and moccasins in scarlet leather and sealskin (one size) 37s. 9d. and 39s. 11d., Designs of Scandinavia, Regent St





THE 49th TRIALS

At the word of command three well-trained charges come to heel during the International Gundog League's 49th Field Trials in Oxfordshire. On the right with Col. F. M. Busher, whose two Labradors Mad Cap Moya and Mischievous Maid both competed, is Mrs. O. V. Watney, whose husband owns the picturesque Cornbury Park estate at Charlbury where this year's trials were held. Women owners were notably active; top dog was Mrs. J. Atkinson's Holwood Bonnie and an entry from Mrs. Joan Hayes gained fourth place. Muriel Bowen sets the scene overleaf with more pictures by Barry Swaebe



Walking and waiting to take part in the 49th Field Trials of the International Gundog League, held at Cornbury Park, Charlbury

THE 49th TRIALS CONTINUED





Mr. A. W. C. Thursby, handler for his Labrador, Wincote Sam



Capt. T. L. Lonsdale handles his Labrador, Templegrafton Scotney Robbin



Major J. G. Murland directs his Labrador, Blad Nero

Muriel Bowen reports

GUNDOGS HAVE DEFINITELY NEVER HAD IT SO good. Trials are an increasingly popular sport, with rich Americans too taking a growing interest. There is a big demand on the other side of the Atlantic for English Springer spaniels, Labrador retrievers, and Cocker spaniels which is building all the time. And as in so many other forms of sport nowadays women are taking a noticeable and increasing interest. This year for the first time the Queen is entering for field trials. Her black Labrador, Sandringham Ranger, had his first field trial about a month ago and since then has come fourth in the Midland championships at Stamford, Lines. Scotland has a woman chairman of its Field Trials Association Committee. Evelyn Lady Auckland not only heads the organization side in Scotland but on 11 and 12 December she will be hostess at Cromlix when the Retriever Championships are held there.

Then there is the Hon. Lady Hill-Wood, Viscount Hampden's sister, whose beautifully trained setters are watched with much envy in the sporting world, Mrs. Heywood-Lonsdale with her Shavington dogs, and Mrs. J. R. Atkinson who wins retriever stakes while her husband rides winning horses in point-to-points. Mrs. Atkinson's Holwood Bonnie was top dog in the nternational Gundog Trials held at Mr. O. V. Vatney's picturesque Cornbury Park estate at harlbury, Oxon, and Mrs. Joan Haves, another xhibitor with very alert and obedient dogs, ame fourth. There is a spate of trials during he coming weeks, most of them on private states as, naturally, they are not so popular with syndicates with each gun paying £100 to 1,000 for a season's shooting. The owners of arge estates, however, offer them generously ime and again. Sandringham, where everything is so superbly ordered by the agent, has been used in the past and only foot-and-mouth prevented its use again last year. Then there is Lord Rank's estate in Hampshire, 16,000 acres of some of the finest shooting in the country, which he has lent many times.

DOGS AT A SHOOT

Some days after the International Gundog Trials I spent part of a day on the Wykeham Hall shoot of Mr. Stewart Milligan-Manby in Lincolnshire (pictures overleaf). It was one of those days that live up to the saying that time spent on reconnaissance is never wasted. Everything had been well thought out. The stands were well placed and easy to find. The beaters too (nearly all women, some of whom filled in their football coupons on the drive from one spot to the next) were well marshalled; there was no great rush of birds with long, cold vigils in between. The pick-up at the end of the day was 249, nearly all pheasants, with just a few partridges. A good day's sport for the eight guns who, as well as the host, were Mr. Peter Dennis, Mr. Anthony Dixon, Mr. Gilbert Edgar who told me that he had been having good sport at his place in Hambleden (where I am told the grouse are every bit as good as the Herefords), Mr. Leonard Clugston, Mr. Guy Bedford, Sir John Marsden, and Lord Worsley. Mr. Dennis and Mr. Edgar seemed to be having a very good day indeed, and the high ones that came within range of Sir John Marsden quickly got shot down. The dogs were few so they were kept busy on mopping up operations in the kale and the undergrowth and there was many a compliment for Mr. Bedford on the performance of his young black Labrador,



Mr. O. V. Watney's Cornbury Regent

Sue. What a rumpus she kicked up too when one of her master's birds was stolen by another dog! Pheasant shooting is one of those positive monuments to the durability of the English. The east wind was whipping in from the North Sea with not a windbreak between it and Russia. But Mr. Leonard Clugston, a gun with a lot of experience of shooting weather—he shoots in Yorkshire and Germany as well as Lincolnshire—had brought some Aquavit and silver tumblers. "The only stuff for a day like this," said Mr. Anthony Dixon after he'd quaffed a tumbler of it.

EARL'S BROTHER MARRIES

There wasn't a racehorse in serious work the afternoon the Hon. Hugh Stanley married Miss Mary Rose Birch. (Pictures on page 612.)

CONTINUED ON PAGE 609



Lord Rank, Gundog League president, with Mr. E. Holland, the Kennel Club secretary, and Mr. Vincent Routledge



The Hon. Lady Hill-Wood, with Mr. M. W. Hughes-Hallett, Lt.-Col. J. Hughes-Hallett and Mr. O. V. Watney

THE GUNS OF LOUTH







Above: Mr. Guy Bedford & Mr. A. Dixon. Centre: Sir John Marsden. Top: Mr. Stewart Milligan-Manby





Above: Part of the day's bag hangs from the wagon used by the beaters, most of whom were women. Top: The line of guns waiting for the birds to appear

Eight guns met at Wykeham Hall Farm, near Louth in Lincolnshire. Below: Lord Worsley waiting for a high-flying bird



Mr. Peter Dennis arriving at his station. The shoot, organized by Mr. Stewart Milligan-Manby, accounted for a good bag before lunch





Mr. Gilbert Edgar brings down a bird



Mr. L. G. Clugston brings up his gun to fire

MURIEL BOWEN continued

Mr. Stanley, like his brother, the Earl of Derby, is a keen racing man. The bride is the daughter of Mr. C. F. Birch who used to train here before he went to live in Southern Rhodesia, and of Mrs. N. Birch who has a yard full of fine horses at Hill House, East Ilsley, near Newbury. At St. George's, Hanover Square, and afterwards at the Savoy River Room, were Capt. & Mrs. Cecil Boyd-Rochfort, the Hon. Lady de Traffordhaving a word with her grandchildren, two of whom, Laura Aitken and Jane Walwyn were bridesmaids, Lady Stanley the bridegroom's mother, the Countess of Halifax, and Mr. & Mrs. Fulke Walwyn. Then there was Mr. & Mrs. Tim Molony. She's the bride's pretty sister and he goes like a bomb with the Belvoir. Others there were: the Hon. Rodney Berry & Mrs. Berry who have had a good season with their horses, Mrs. Peter Hastings (he unfortunately was in hospital and was not able to come to the wedding), Mrs. J. R. Lewis, the Marquess & Marchioness of Blandford, she shivering in the cold as she stepped from her car at the Savoy, Mr. Hector & Lady Jean Christie, Dr. & Mrs. D. J. Evans, Miss Isabel Cazenove, Lady Rosemary Muir, Mr. & Mrs. Derek Parker Bowles. I met Miss Ada Gibbs who had been Nanny to the bridegroom and his two brothers. "I live at Stanley House, Newmarket, now, but Lord Derby insisted that I come down to Claridge's to stay as his guest for the wedding," she told me. "Such nice boys, all three of them, if I had to live my life all over again I would want to look after them just the same." She was sitting with a group of other nannies in the corner of the River Room, ignoring the champagne and concentrating on the tea. They had plenty to talk about. There were a lot of their charges, some a little wrinkled, some with a grey hair here and there, among the guests. Mr. & Mrs. Stanley spent the first week of their honeymoon at Stanley House, lent them by Lord Derby, later going on to Paris.

TAILPIECE

The meters-4,000 more of them in central London since Monday-give no end of annovance, to country motorists especially. It takes time and practice to master the musical chairs game of beating the other chap to the meter. Apropros of all this I was interested in a note enclosed by a Duke Street firm of wine merchants with their Christmas list. It states: "We will refund the 6d. in the meter to any customer who comes by car to collect wines-in licensed hours, or to give an order—at any time in office hours." The note goes on: "If the selection of wines does not fill the hour other shopping can be done for the same FREE PARKING." A most gracious way of getting one up on officialdom.

DATES FOR DANCERS

The St. Andrew's Ball organized by the Scottish Unionist Association was held at the Assembly Rooms in Edinburgh where guests were received (right) by the Marquess & Marchioness of Lothian



Mr. A. M. Clark Hutchison, M.P. for Edinburgh South, & Mrs. B. Stevenson

Photographs: Van Hallan



Miss Alison Lawrie & Mr. Andrew Gilchrist



Mr. & Mrs. A. R. Mathewson & the Earl of Dalkeith

The ball to help King George's Fund for Sailors was held at floodlit Stinchcombe



The host with the Hon. Mrs. Ronald Nall-Cain



Capt. Charles Forester & Mrs. C. E. Twiston Davies



Mr. & Mrs. James Thomas with Mr. Richard Fisher

The Marquess & Marchioness of Hertford





Miss Eileen Agar, Mrs. David Anderson and Col. Keith Murray, the ball secretary







Miss C. Erskine-Hill, Mr. J. McInnes & Mr. W. Berry The Countess of Dalkeith & Mr. Donald Ross

anor, near Dursley in Gloucestershire, home of Capt. and Mrs. C. E. Twiston Davies





Mrs. M. Kingscote & Capt. B. W. Bell



Mr. & Mrs. M. R. Baker

The Hon. Hugh Henry Montagu Stanley, the youngest son of the late Lord Stanley and of Lady Stanley, of Forest Lodge, Bracknell, Berkshire, was married to Miss Mary Rose Birch, the daughter of Mr. C. F. Birch, of Southern Rhodesia, and Mrs. N. Birch, of Hill House, East Ilsley, near Newbury, Berkshire, at St. George's, Hanover Square

Photographs: Desmond O'Neill



Mrs. Nancy Birch, the bride's mother



Four nannies at the wedding: Nanny Alice Wright, Lady Hillingdon's nanny; Nanny Clara Jackson, nanny to the de Trafford family; Nanny Mary Hanton, the Countess of Halifax's nanny; and Nanny Ada Gibbs, nanny to the Stanley family





The Marquess & Marchioness of Blandford



The Countess of Derby and Mrs. Mary Annesley



Mrs. Tim Molony, the bride's sister



Lady Margaret van Cutsem



Lady Petre



Mr. & Mrs. Fred Rimell with the Earl of Derby, the bridegroom's brother

The Earl & Countess of Ilchester with (centre) the Hon. Rodney Berry

Wine-giving wisdom

HARO

BY PAMELA VANDYKE PRICE

YEARS AGO A FAMED FOOD AUTHORITY INVITED me to a dinner that had taken days to plan, hours to cook, at a cost that would have kept me in champagne for weeks. With it was served a beige beverage which, I was roguishly informed, cost only 5s. 9d.—"You wouldn't think so, would you?" In fact I would-and did. The stuff was vile and my dinner was dampened. Later I went to an even more vaunted connoisseur for drinks. We had a splendid Meursault -served, poor thing, in thick tumblers with lumps of ice. I swear some of the guests were encouraged to pep it up with gin. Yet these two dear friends brighten the tables of millions with what they write about food and drink. Who am I to balk at my lack of rapport with them? Let everyone—especially at Christmas drink as they will, and preserve a sensible scepticism about what the pundits put down on

With both parties and presents, some will stick to their pet wine merchants, favourite sherries, ports, champagnes and shippers of Burgundy and German wines. As a change from the classics—for the season is definitely one in which to drink rather than sip—there are the interesting Portuguese table wines, red and white Dao and the sparkling Royal Brut having already become popular, the Commonwealth wines, of which I find the whites surprisingly pleasant, and the Yugoslav wines now established as excellent value. For those unable to get to London, I offer the names of Avery of Bristol (perhaps the finest claret and Burgundy list in the kingdom), Skinner & Rook, Nottingham, Gaskarth of Altrincham, J. J. Norman, Exeter, Mallorie of Leeds, Arthur Cooper of Reading, Smallwoods of Birmingham, Andrew Collie of Aberdeen and Young & Saunders of Edinburgh. These gentry have taught me a lot about wine and their lists are invariable encouragements to give presents to oneself. Indeed, you could send a wine list to a friend, having deposited a cheque with a merchant, and just let the two get together.

There are, however, some completely new bottles, useful when you don't want it known exactly how much you've paid, and valuable talking points at those Christmas gatherings when conversation and bonhomie are petrified by the presence of the near and dear. Noilly Prat have introduced an Italian vermouth, that is fine as either the "It" in "Gin and" or by itself, well chilled, with a slice of lemon (17s. 2d., Cockburn & Co.). For the rum-fancying set among cocktail drinkers, there's a white one called Old Nick (made by the firm who produce the pleasant Rhum Negrita), which is cheering when parties are hot and the weather cold (46s., Kettners). I have also found a really beautiful fino sherry called Don Luis which may be new to lovers of this favourite apéritif (23s. 6d., Carlos & Thrale).

Burgundy lovers may have visited the village of Marsannay la Côte, near Dijon, and enjoyed the excellent rosé. Now a sparkling wine, made according to the méthode Champénoise, has been produced from this same rosé, ideal for apéritifs or with buffet food. This rosé is so new that stockists were not known when going to press, but shippers Marshall Taplow will tell you where to get it. A white Beaujolais, Château du Chastelard (11s. 3d., Bentalls of Kingston) would make a good inexpensive gift as a curiosity, or there is the amazing "yellow wine" of Château Chalon. This has to be left on ullage for at least six years and is a little like sherry. It isn't cheap, but few of even your most knowing friends will have tried it (32s., Lovibonds). Dry white wines are always in demand when good. Now the Sauternes owners have started making them. There's "Ygree," the dry wine from Château Yquem (château bottled, 22s. 6d.) and the dry Château Filhot (10s., both from Fortnum & Mason). Both have the heavenly fragrance of summer days, but, to my taste, the Filhot is more satisfyingly dry and crisp. Serve it before or with food—a lovely supper wine. At meal ends or between times try the Basque liqueur Izarra, in a way that was new to me when I had it this summer in Biarritz. You put a lot of cracked ice into a wine goblet, pour on a measure of green or yellow Izarra—the green is slightly stronger—and drink it through a straw. (It's refreshing and not just a "ladies only" drink 57s. 6d. and 47s. 6d., Fortnum & Mason.)

Now for loved favourites. Port: Hedges &

Butler have some fine old vintages still for discerning girls to give uncles, and anyone pondering the "little something" for host, hostess or, in reverse, the unknown last-minute guest, is safe with even quarter bottles of brandy, armagnae and champagne. To pick a few from the hundreds of fine table wines available in fortunate Britain is trickier. Shippers of German wines and Burgundies, in particular, have widely varying styles and appraising them is as fraught with perils as if one tried to line up Balmain, Balenciaga and Chanel. If turned loose with somebody else's bank balance, I'd rush to O. W. Loeb for wonderful hocks and Moselles, and in paying for my own modest quota I'd pick their 1958 Zeltinger Schlossberg of J. J. Pruem, delicious and fine value at 25s. In red Burgundy, I'm always happy with a bottle labelled Château Corton Grancey, because Louis Latour have never made a wine I didn't like-either red or white (a fraction pricey, though). Hedges & Butler have a fine Corton, Clos du Roi 1953, for 19s, 3d, which I like very much too. In clarets, the list of Morgan Furze is lavish and low in price for even fine wines. For Christmas drinking, the Château Grand Puy Lacoste 1955 is a round, flavourful wine, ideal to partner bird or beast, while if you can give bottles for laying down, I'd suggest the 1955 Montrose at 14s. 6d.

You can't cope with bottles for bibbing friends? Baccarat glasses, from Burlington Glass in the Arcade, are like ghostly tulips and really do enhance even the finest-or mockmodest wine. They are of such fine crystal that they actually give to the touch—though don't try too hard! Even one or a pair would be a personal treasure. A slim volume Wine Notes costs 17s. 6d. from Smythsons of Bond Street and, more humbly but madly practical, Walpole, of Sloane Street, make their own large glass cloths which polish better than any I've tried (7s. 6d. each). Farrow & Jackson will put together wine racks to fit the most awkward space, charging 19s. 6d. per "hole" and they also have a "magic lever" cockscrew with arms that extract the cork without the operator going purple in the face-ideal "stocking present"at 10s. 6d.



Poet

OBSERVED

Christopher Fry re-established the English tradition of poetic drama with plays like The Lady's Not For Burning and Venus Observed. Next came the period of translations from the French and later a surprising flutter with film script-writing-part of Ben Hur and, more recently, the scenario of Barabbas. It is seven years since The Dark Is Light Enough—was produced at the Aldwych, but a new Fry play, Curtmantle, is due there soon. Overleaf the poet discusses the play with J. Roger Baker. Pictures by Alex Low





CHRISTOPHER FRY IS HAVING A break ("catching up with odds and ends") at his London home in Little Venice, and thinking about his latest play—the first for seven years—Curtmantle. He supervised its first performance in March at the Tilburg Festival in Holland, and later another run at the Burgtheatre in Vienna ("where the actors take no calls and the stage staff is like a small army").

When some casting difficulties have been overcome, Curtmantle will be ready for production at the Aldwych Theatre in London. It is a play built on a larger scale than any of Christopher Fry's previous works; there are more than 40 characters and the drama covers a span of some 30 years. The title betrays the emphasis of the work-Curtmantle was a nickname given to King Henry II who habitually wore a short cloak, and the play is about the king. "I feel King Henry was a great man," says Mr. Fry, "and in the recent revival of interest in the period, I do not think he has been adequately presented." Eliot in Murder In The Cathedral concentrated solely on Becket, and Anouilh, in Becket has, Mr. Fry feels, given a distorted picture of the king: "I should hate

Christopher Fry and Jig, his six-year-old Yorkshire terrier, who has lost all his teeth but retains a tremendous appetite. Right: The living-room of the Fry home contains many objets d'art; here on a bookcase, two volumes of the first French edition of the collected plays of Christopher Fry (including The Dark Is Light Enough translated as Le Faux Jour). The head is by Mary Gorrara, the lamp Italian bronze



Two walls of the study are taken up with books. On the table, a colour print of Laurence Olivier as Macbeth in the style of the early 19th-century. Behind it a collage by Lorri, inspired by a line from A Sleep Of Prisoners

Another link with his plays—an old Meissen figure of a phoenix given to the playwright by his wife on the first night of A Phoenix Too Frequent. The Chinese cabinet is 18th-century, the pediment a later addition







Christopher Fry's desk—the typewriter is a 1914 model. On the wall a glazed pottery relief presented on the world première of Curtmantle to the dramatist by the Tilburg Theatre. It shows Henry II and Becket. Right: The house is the right wing of a classical-styled building of 1846



people to go away thinking Henry was really like that," he says. Though the play covers the life of Curtmantle, Mr. Fry has gone to great pains to avoid writing a chronicle play or a sort of historical pageant. His major concern is with the personalities of Henry, Becket and Queen Eleanor, and to bring these across he has attempted an experiment of telescoping the time sequence.

"I have tried to show the passing of time during actual scenes," he explained. "For example a child is small when a scene begins, and by the end of it one realizes that the child has grown up. In this way one concentrates on character without being distracted by the problems of time." Curtmantle-part verse, part prose-is a play about personalities, but also a play about law—the law of the state, aesthetic law, moral law and, binding them all, the law of God. It took two years to write, but this includes a break when Mr. Fry was engaged on scripting part of Ben-Hur. Mr. Fry found this rather surprising departure refreshing. "I had been working on the play for a year and doing a lot of research -the great difficulty in writing

CONTINUED ON PAGE 619



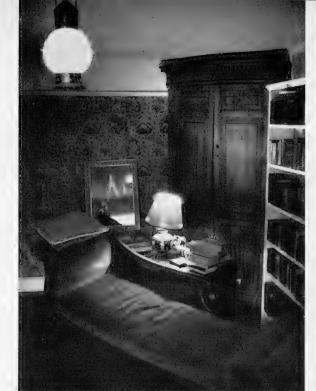
Right: Mr. Fry with his wife and (below right) with Miss Adza Vincent, for 10 years his personal assistant. Below: In a corner of the long ground floor living-room stands an 1822 harp and a Regency nursery chair







Room-divider in the living-room is a Victorian screen. Each panel is a glass case containing a collection of brilliantly coloured stuffed birds



In the writer's study, an early 19th-century couch. Lee-Elliot's painting refers to A Sleep Of Prisoners. Below: Sèvres busts of Louis XVI and Marie Antoinette stand on a chest in the living-room. The small drawings are by Constable



a historical play is putting over the background in a clear wayand I was able to return for a detached look." Since then Mr. Fry has had a hand in another film with a religious basis, Barabbas ("not an epic") and agrees he would like to try a complete film. And now, the poet-dramatist relaxes in Little Venice: "We have been here since 1950. When we first moved in there were gipsies on the tow-paths and lamp-lighters," he said. And having seen Curtmantle performed in Dutch and German, he hopes it will not be too long before it can be produced in the language in which it was conceived.

Little Venice is a peaceful oasis practically in the centre of London. The view from the rear window of the living-room could be in the country



with less than four weeks to go, and exactly 21 shopping days, I confidently predict that this will be the biggest, boomingest, most present-giving Christmas in memory, despite pay pauses, economic crises and the bank rate. No sooner had I parted with my last sixpence for the guy—and I had first been importuned on 31 September, which may be a record—than the earliest intimations of Noel, Noel began to make their ominous appearance in the shops. (Did you notice, incidentally, that the plea is no longer a mere penny for the guy? It's "Can you spare some money for the guy, please, mister?" There's an indication of inflation for you.) For at least the last fortnight, the gift counters in all the stores have already been crowded; my

I'm just not thinking about it by Lord Kilbracken

first Christmas card arrived—by airmail from Canada—on 18 November (another record?) and every other mail brings unsolicited ads. suggesting every kind of present from book tokens to diamond bracelets.

Well, as you'll hardly be surprised to learn, I haven't as yet done anything at all about it. As invariably happens at just this time of year, a dreadful inertia has descended on me that absolutely prevents me-despite the precepts and example of all my friends and enemies, as well as the ceaseless high-pressuring of every advertiser in the country -from tackling the problem of Christmas Day till the morning of Christmas Eve. (This year, with the 25th falling on a Monday, I suppose I'll have to get started on the 23rd, but not a day sooner.) Do not imagine that I am recommending this attitude for general adoption; in fact I am full of envy for those highly organized souls whose principal decisions may well have been taken already. It's just that I'm not noticeably good at taking decisions anyway; and, when it comes to Christmas, my presumably Scrooge-like subconscious impels me to consign all thoughts of tinsel and wrapping-paper to my mind's darkest recesses. They will emerge in the end, but not before they must.

It may therefore be imagined with what grateful relief I appreciate that the shopkeepers of England, however pressingly they may now be inviting us to spend more than we can afford, at least confine these special efforts to this one season of the year. This is in marked contrast with their cousins across the Atlantic. I've never been in the States for

Christmas Day itself, but I know very well that the orgy of spending there puts anything on *this* side in the shade. No sooner is it over, however, than preparations begin for the first of a series of specially-contrived gift-giving occasions that are planned to pop up at regular intervals all round the calendar. The first is St. Valentine's Day.

It used to be rather a charming practice to send a card on St. Valentine's Day to one's best-beloved—or rather to the girl, or the boy (as the case might be), whom one would like as one's best-beloved. Such cards, you may remember, would be unsigned, and the fun lay in attempting to guess the sender's identity despite carefully disguised handwriting and an intentionally misleading postmark. Peculiar and fascinating problems would then lie in the way of discovering if the guess were right. This harmless (and happily inexpensive) tradition was seized on by clever salesmen in the States as offering a pretext for the first post-Christmas spending splurge.

They easily persuaded the public that a sentimental gift would further their cause more potently than a sentimental card; but at first, as before, only lovers and their lasses were involved. On a changé tout cela. Nowadays, over there, it is no longer only sweethearts who are supposed to remember each other on 14 February. By the end of January, the Christmas-emptied shops begin to bulge once more—this time with "suitable Valentine gifts." All that matters, to qualify as such, is that they should in some way have a general motif of hearts and Cupids, and an amazing variety is provided for the occasion (including, for example, heart-covered pyjamas). And woe betide the man who forgets his wife, his sister, his daughter, or his first cousin once removed. The same applies, mutatis mutandis, to the female of the species.

No sooner is St. Valentine's Day past than St. Patrick's Day is in the offing—the next gift-giving occasion contrived by the salesmen. On St. Patrick's Day it used to be the custom, simply, for those with Irish antecedents to wear a sprig of "genuine Irish shamrock." This was all very well in its way, especially for those who grew genuine Irish shamrock in Baltimore or Massachusetts, but clearly more could be made of it.

The first step was greeting eards, all decked out with shillelaghs and shamrocks and leprechauns, and excruciating legends such as "Begorrah, it's a great day for the Oirish," or "An' the top of a foine mornin' to you!" It was a simple matter, next, to get the idea across that everyone in the States had Irish antecedents (which is very nearly true). And then it was easy to progress to St. Patrick's Day gifts, which are exactly like Valentine gifts, except that they now have a general motif of shamrocks.

And so, in America, it goes on all the year round. There's Father's Day, for example, and Mothers' Day; Thanksgiving, Labour Day, Independence Day to mention only a few. All have been built up, or specially invented, to bring new stimuli at regular intervals to the already over-stimulated economy. Taking birthdays and other anniversaries into account, all of which must be religiously remembered, there is a present-giving ritual to be endured over there at least once a month on average. From this I take new heart. It makes our own obligations seem modest by comparison.

Charcoal brazier stands on rubber-footed metal*.
•legs. 35s. 9d. from a selection at Peter Jones. Hearth
•broom 12s. 6d., Marco Polo, Lansdowne Row



Harvey's Bristol sherry (about 21s. 6d.) and 1959 Steinwein (19s. 6d. bottle) shipped by Percy Fox. Pear, pheasant and apple silver gilt stoppers at Presents, Dover S.reet. 15s. each. Champagne or hock glass, 22s. 6d., General Trading Company. Teak cigarette box, 34s. 6d., Overgaard, Connaught Street. Fish-shaped stainless steel bottle-opener/canpiercer, 27s. 6d., Woollands





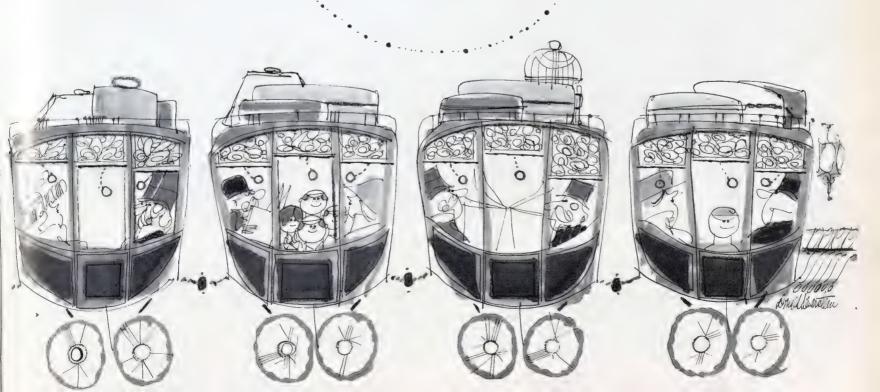
Two pleasingly noisy pull-along toys in painted wood. Pelican squawks, telephone with rolling eyes rings loudly. 29s. 6d. each, by Fisher Price at Harrods



Wooden lion clothes brush, 2 gns.; roughtextured Briglin pottery wise owl money-box (13s. 9d.) and baby (5s. 11d.). All at New Ideas, Lower Belgrave Street



From a wide and inexpensive range of costume jewellery at Maples, Tottenham Court Road, set of matt-finished gilt earrings and a brooch, pearl-centred. Price: earrings, 22s. 6d.; brooch, 25s.



TAXIED BOOTY

presents from 2 gns to 6 gns



Bargee jug holds one gallon, is patterned with tiger lilies and banded in turquoise. and banded in turquoise. £4 16s. 3d. (smaller sizes also). By Gray's Pottery at General Trading Co.; Scurfield, Cambridge. Wide-eyed bear has a white nylon face, a flat body of tartan cotton, is built to hold nightdresses. Completely washable, 4½ gns. at Cavanagh Boutique, 26 Curzon Street. Sauceboat in blue and white early Victorian Spode pottery. £4 10s., the Portmeirion Shop, Pont Street. Japanese table lamp with ridged rice-paper shade (it concertinas flat), black metal base. £5 18s. (4s. 6d. postage), Eva Hauser Gallery, Finchley Road. Chocolate box in gold and

white classic design, holding about 3 lb. of assorted chocolates and fondants by Prestat. 5 gns. at their shop in South Molton Street. Perched on the taxi's mascot, a breach in meth gibt with a brooch in matt gilt with an ears of corn design. 4 gns. from a selection at the Cavanagh Boutique, Curzon

Wooden stables have workable loose-box doors, a removable slatted roof. £4 19s. 6d. Made specially for Marshall & Snelgrove, Oxford Street. Saddled and bridled horses in chestnut brown felt, hand-made in Italy, £3 9s. 6d. each,

also at Marshall & Snelgrove. The Horizon Book on The Renaissance covers all aspects of its subject, is superbly illustrated with colour and black and white plates. 5 gns. at St. George's Gallery, Cork Street Street



Coach-hide drinks case, divided into two. One side for beakers (included) and a bottle, the other for a flask or sandwiches. £5 17s. 6d., Asprey's. Outsize pepper mill in teak, £3 10s., Designs of Scandinavia, Regent Street. Copper watering can for houseplants. £2, Eva Hauser Gallery, Finchley Road. Man's crested shirt case in black & white ticking. Also matching laundry bags, Kleenex cases

and tie holders. 5 gns. each, at the Cavanagh Boutique. Travelling bag in black and white tweed, black-leather bound, waterproof lined. £4 15s. from a collection of Italian luggage at Harvey Nichols. Chestnut leather Magnum dice holds four packs of cards. £4 16s. 3d. (in other colours). Leather dice shaker; lid holds poker and ordinary dice. 75s. Both at Smythsons, New Bond Street

Deep rush log basket with four handles. £5, and smaller sizes cost from 4 gns. General Trading Co. Floppiest possible Polar bear, by Childsplay. £4 10s. at Selfridges, W.1; Rushworths, Huddersfield. In bear's paw, slippers made entirely of natural alpaca. 42s. or in white, 55s., Lillywhites. Black sunflower with

tawny centre, 3 gns. from a selection, Gerard Austen at Carita, Sloane Street. Toy clown and performing chimp. The chimp climbs agilely up and down and claps the cymbals. A clockwork toy, £2 11s. at Fortnum & Mason. Tartan stole in mohair with fringed ends. 3 gns. in many tartans at the Scotch House



Double silk chiffon stole in smoky and terracotta checks. 11 gns. (similar scarf 5½ gns.). By Pierre Cardin, exclusive to Gerard Austen at Carita, Sloane Street. Pigskin and gilt magazine holder, 12 gns. (and in other leathers), Aspreys. Silver-plated rulerlighter, £8 15s., Dunhills, Jermyn Street. Black calf

handbag, lined in suède, £8 15s., John Pound, Regent Street. Coffee-cups in gold, black and white china by Gray's Pottery. 32s. each, £9 15s. for six. Woollands, S.W.1; Cavalcade, Grimsby. Feather boa along the bottom of the picture is of white ostrich feathers, lined with chiffon. 12 gns., Woollands

Shooting scene painted on glass, circa 1820, from a selection at the Portmeirion Shop, Pont Street, 10 gns. Tall green glass bottle, its neck banded in dark brown leather, with a brass ring cork. £6 15s., from a selection of Due Ponti bottles at Toynbee-Clarke, Cheval Place, S.W.1

Pendant brooch (on plane's aerial) in emerald, turquoise and natural crystal, 11 gns. from a selection of French and American jewellery at Hardy Amies Boutique, Savile Row. Bear with long limbs, a tartan suit, completely washable. 6 gns. (smaller size 45s.),

Harrods. Four-row pearl necklace with gilt-studded rhinestone side-clasp. 10 gns., the Cavanagh Boutique, Curzon Street. Stainless steel golf-club with an adjustable head. £12 10s., Lillywhites. Coachhide Gladstone bag, £9 15s., Simpsons (Piccadilly)



Games compendium in a black leather box lined with baize. £6 8s., Dunhills, Jermyn Street. Three-dimensional wall-plaque in black and white, framed in gold, by Fornasetti. From a selection at Woollands, £7 12s. 6d. or £6 19s. Punch bowl in plain glass, with a

ladle and six glasses (not shown). By Danasco at Tivoli, Brompton Road, bowl, £3 18s. 6d.; ladle, £1 8s. 6d.; glasses £1 14s. 6d. Georgian star brooch in rhinestones, 6 gns. from a selection of antique jewellery at Dickins & Jones, Regent Street

Toy typewriter, exactly like a grown-up one, is portable and comes in a pale grey and red case. £7 0s. 6d. at Marshall & Snelgrove. Circular bronze cigarette box and lighter, £7 together, can be bought separately, Presents of Dover Street. Crested ice bucket in

antique-finished cowhide has a vacuum container inside. 9 gns. Black grained morocco writing case is lined with red leather, has sections for Answered letters, Unanswered letters, stationery, etc. 10 gns., from a selection. Both from John Pound, Regent Street



Scarlet crocodile jewel case, lined with olive green velvet, and containing a separate travelling jewel case. £525, Asprey's. "Atmos" clock by Jaeger-le-Coultre has skeleton works in gilt-framed glass, and runs off temperature changes. £74, J. W. Benson, Bond

Street. Black-grained leather case holds three cigars, 25 gns. by Hermès at Faubourg St. Honoré, Piccadilly Arcade. Bronze bust, circa 1850, £45 at Robert Eldridge, 238 Brompton Road. Pendant necklace in pearls and rhinestones. 40 gns. from a selection

of French and American jewellery at Hardy Amies Boutique, Savile Row. On front of car, topaz and green brooch, shaped like a fir cone. By Cis, £26 5s. Gilded wood Cupid from Italy. 14 gns. (smaller sizes from 7 gns.). Presents of Dover Street

Cabinet containing 400 "Don Candido" Cuban cigars. £200, Dunhills, Jermyn Street. Zeiss field glasses with rubber eyepieces, in a brown leather case. £97, Aspreys. Bound in red leather, André Simon's Dictionary of Wines, Spirits and Liqueurs. £14, Aspreys. Italian white ceramic oil-lamp (electrified) £24, at Toynbee-

Clarke, Cheval Place. Silver bar set including corkscrew, bottle-opener, knife, spoon and ice-tongs. £337s. 6d. comes in own case, Jensen, Bond Street. Travelling ivory chess set in black morocco case which opens to become chess board. £71, Dunhills, Jermyn Street. Magnum cut crystal decanter, £15, the General Trading Co.,



Tie case in honey-coloured leather, lined in silk. Can be hung up or used for travelling. 25 gns., by Hermès at Faubourg St. Honoré, Piccadilly Arcade. Also in black leather lined with red. Croquet mallet and balls come from a set of four in a plain wooden box. £27 15s. at Harrods

Brass coaching horn, £14 17s. 6d., Swaine, Adeney, Brigg, Piccadilly. Luggage in red and black tapestry bound in black leather (also in brown and black, and in all sizes). Suitcase £31, overnight bag, £30 7s. 6d. Transistor radio fitted with detach-

able pocket transistor, by Zenith, £29 0s. 9d. All at Fortnum & Mason, Piccadilly. Silver and silver gilt fighting cocks, £55 10s. a pair from a series of gaming birds at Garrards, Regent Street. Grey fox fur tie can be used as a wide collar. 35 gns., Simp-

sons (Piccadilly). 19th-century wine-cooler, one of a pair in mahogany banded with brass. £17 the pair at Robert Eldridge, Brompton Road, S.W.1. Black crocodile brief case costs £146 12s. 6d. from Swaine, Adeney, Brigg, Piccadilly, W.1





GOOD LOOKS **ELIZABETH** WILLIAMSON

The moment of delay, the rustle of layers of paper, the ribbons give, and there—the good-looking gifts unwrapped for Christmas delivery. Some smell delicious, some look delicious, some are expensively small, some are beautifully cheap for the way they look. Unwrapping from the left: A white silk rosebud sachet (2 gns.) from the John Cavanagh Boutique unbends out of dark green foliage, a yellow bow. Just behind it: Yardley's flask of Spray Mist (19s.) dressed in a gold and white atomizer. Choise: Bond Street, Flair scent. Next, a powder box (17s. 6d.) from Charles of the Ritz that can be filled with made-to-measure

Precariously perched on top is a compact (45s.) from Elizabeth Arden. The newest shape, it is a slender, gilded oblong. Inside, give one of their hard-to-beat colours, Sport Light. Behind: Christian Dior's silver plated eau de toilette atomizer (£7 19s. 6d.), gold stoppered, which rains their sleek Miss Dior. Next, a box with a black & white outside showing an old print of the Louvre. Inside: just one big, luscious tablet of

soap (30s. from Woollands, via France).

Perched on top: Nina Ricci's opaque apple (5 gns.) with leaves that unstopper when you want to get at their Fille d'Eve scent inside. Beside it: a gilt scent dispenser like a big lipstick (39s. 6d.) that works on a ball point principle. No evaporation, unspillable and sure to please if it is filled first with a favourite scent. Another design is rhinestone banded, gold flowered on a pale silver background (6 gns.). Both from Woollands; Fortnum & Mason.

In front: a silver & gilt talc container that looks like an apple (41/2 gns.) from the John Cavanagh Boutique who also have giddy Holly Golightly silk sleeping masks



for 2 gns. each. Next in line: A set square compact of solid gold with a sapphire clasp (£250) from Kutchinsky. Then, a circular bottle of scent with a triangular stopper—Guerlain's teasing Mitsouko (cologne: 28s. 9d.) Then, one of the smartest flacons de sac seen around—Marquay's smooth crocodile spray (£2 3s. 6d.) in dark green, black or maroon. Christmas choice: their incendiary Coup de Feu scent. Then a lipstick that comes in a lush presentation: Lancôme's Fontainebleau rolled gold case banded with garnet-like stones. The lipstick (£3 12s. 3d.) is put in a suède case, which lies in a suède box for giving.

Leaning over: the fluffiest swansdown puff perched on a silk stick topped with a posy of flowers (23s. 6d.) from Woollands. Everyone likes a lot of something they like. Elizabeth Arden collect every variety of Blue Grass products in a pretty box (£18 10s.) which can be dash-

a crown. Lenthéric decant Tiara into a cut glass decanter for Christmas (£8 2s. 6d.), or Tweed costs £7 10s. 6d. Guerlain pack their lush No. 90 into a coffret (£10 13s.). Helena Rubinstein's Heaven Sent is a new name for Christmas. A starter set for new collectors would be their comprehensive coffret (97s. 6d.). Their subtle Noa Noa comes in a pretty crystal bottle for 49s. The best way to give scent is in easy stages. The enormous luxe bottle evaporates speedily. A store with a good delivery service like Harrods or Fortnums would deliver a smaller amount regularly: A pretty idea would be a small bottle once a month through the year, gauged to the season (Arpège for January, Je Reviens for April, Diorissimo in June, Quadrille in October, and so on). Note for No. 5 collectors—Chanel package atomizer, talc and scent for Christmas delivery (£13 10s.)

VES?

PLAYS

Anthony Cookman

Bonne Soupe. Comedy Theatre. (Coral Browne, Erica Rogers, Nigel Davenport, Peter Illing.)

M. Marceau takes a toss

M. FELICIEN MARCEAU WRITES THE KIND OF PLAY THAT IS BETTER understood inside France than elsewhere. It is farce that worries the social system with the sportiveness of a Pekingese, and its sharp little teeth often draw blood. L'Oeuf did not take on here; but Bonne Soupe at the Comedy, a lesser play, has had better luck, thanks probably to a glittering performance by Miss Coral Browne. I cannot help thinking, all the same, that there must have been something in the original, some social comment that cannot be found in the writing, the acting or the direction of the piece as it comes to us in what seems an admirable translation by Miss Kitty Black. What should be pointed and wickedly expressive is effectually hidden in an entertainment that runs as smoothly and as mechanically as a woman's magazine story. M. Marceau evidently intends that we should feel that there is pathos in a gold-digging career that turns a woman of decided parts into a hollow woman, and is inclined to indict society for the waste of a fine spirit. But the play as we have it throws all such ideas off its back. It is little more than a succession of seductions and bitcheries which would have vastly amused, without much shocking, an Edwardian audience.

Miss Coral Browne is the strikingly handsome hollow woman who with a great deal of cynical laughter pictures for the instruction and delight of an obsequious croupier in an empty casino how she has come almost to the end of her easy power over men. The younger self is represented on an inner stage by Miss Erica Rogers, and hard and skilfully as Miss Rogers works, the correspondence between the older and the younger self is never satisfactorily established. It is only too clear to us that the older woman is doing some injustice to herself when young. She is forgetting a certain warmth of temperament and gaiety of spirit that have gone to the making of her astonishingly ruthless career, for Miss Rogers can hardly help giving the impression that the girl is not only cold-hearted, but must appear so to her various lovers. When the time comes for the wife of a rich industrialist to seduce her son-in-law, Miss Browne herself takes over the impersonation and the deepening reality is noticeable at once.

Still, Miss Rogers has some delightful moments. While yet young in guile, the girl's seduction by her boss in the clothes shop is a relatively pretty piece of comedy, and her adventures in a brothel enable the actress to show plausibly a natural hardening of character and an increasing bent for looking after Number One. She can be trusted to pick the client who is ready to turn the prostitute into a kept woman with a dainty flat of her own. Here Mr. James Cossins is a tower of comic strength, and there is an admirable comic scene when mistress and wife are brought together in a seaside hotel. From a dainty flat of her own to a chi-chi bar of her own is only a step, though an important one, in the gold digger's progress, and her marriage to a man of real wealth follows almost as inevitably as her ruinous seduction of her son-in-law.

There is much in this progress that is mildly funny in the traditional

Gallie style of farcical comedy. The weakness is that M. Marceau apparently fails to establish a motive that would humanize an industrious and heartless gold-digger. He makes a half-hearted attempt to suggest that some dread of failure and poverty was implanted in childhood, but the suggestion is merely thrown out and earns no dramatic importance. The most likeable thing we learn of the woman is that she knows one day of happiness with a waiter who has nothing to give her except the rarest of all sensations for her—a thrill of romantic love. But this affair, which might have been a turning-point in her life or at any rate a turning-point in our feeling for her, is a little crudely handled. The waiter at the end of his Sunday on the river with the woman is mistaken for somebody else and is shot dead. That, and one moment of pity which puts her in a ludicrous light, is all that recommends the heroine to us, all except the glitter and the glamour that Miss Browne brings to her amused and cynical comments on a misspent life.

FILMS

Elspeth Grant

King Of Kings. Director Nicholas Ray. (Jeffrey Hunter, Siobhan McKenna, Hurd Hatfield, Ron Randell, Robert Ryan.)

The Devil At 4 O'Clock. Director Mervyn LeRoy. (Spencer Tracy, Frank Sinatra, Kerwin Mathews, Gregoire Aslan.)

Les Adolescentes. Director Alberto Lattuada. (Catherine Spaak, Christian Marquand, Jean Sorel.)

Town Without Pity. Director Gottfried Reinhardt. (Kirk Douglas, Christine Kauffmann.)

Cocktail-time at the Antipas's

THE DIFFICULTIES OF MAKING A REALLY IMPRESSIVE FILM ON THE LIFE of Christ have increased since Mr. Cecil B. DeMille's epic, The King of Kings, awed cinemagoers-and even critics-in 1927. Screens are wider, running times are longer—and both must be filled at all costs; you must have colour, though it can heighten the effect of artificiality, and of course you must have sound—though it destroys the illusion of reality when Biblical characters pipe up in the vernacular of lands undiscovered in their day and age. The new King of Kings—produced by Mr. Samuel Bronston and directed by Mr. Nicholas Ray-suffers from all these modern handicaps in retelling the old, old story: small wonder, then, that it tends to irritate. I do not mind Mr. Jeffrey Hunter's appearance in the title role: with his intensely blue eyes, gentle expression and red-gold hair and beard, he looks very like the picture of Christ handed down to English children by the Victorians. It is when the actor opens his mouth that one grows restive. His voice is spiritless. It cannot have been in such drab tones that Christ preached "the lively oracles of God." Mr. Hunter is earnest and modest and unquestionably sincere, but it is beyond him-perhaps it is beyond any man-to speak for the Prince of Peace.

It is not all Mr. Hunter's fault that the power and beauty of the Sermon on the Mount have been dissipated. With screen-time to pad out, the script-writer, Mr. Philip Yordan, has presumptuously tried to improve upon the Scriptures—and Mr. Ray, to avoid the static, has caused Mr. Hunter to move among the listening multitude, scattering the Beatitudes about him as though feeding corn to chickens. I do not object as some of my colleagues have done, to the presentation of Barabbas (well played by Mr. Harry Guardino) as a hot-headed revolutionary: why should I, when the Gospels tell me he was imprisoned by the Romans for sedition and murder? As to Judas—a certain reading of the histories of the time *does* imply that he was a naïve, misguided patriot; I am prepared to accept that interpretation and forego the traditional 30 pieces of silver. A Mr. Rip Torn (appropriately named) is persuasively anguished as the would-be do-gooder who realizes too late he has done wrong.

There are silent moments in the film which catch the breath—Christ's raising of Lazarus and His healing of the blind man on whom His shadow falls—but otherwise the imagination is rarely stirred. The best performance comes from Mr. Ron Randell, who plays Lucius,



Christine Kaufmann as Karin, faces the prosecutor in Town Without Pity, reviewed below by Elspeth Grant

the centurion convert, with great distinction. Mr. Hurd Hatfield is a trifling, prissy Pilate; Mr. Frank Thring, as Herod Antipas, disturbingly suggests a state of neurosis that will soon have him eating the scenery. Mr. Robert Ryan, very uneasy in the role of John the Baptist, looks like Robinson Crusoe in about the 17th year of his island isolation. The Misses Rita Gam (Pilate's wife) and Viveca Lindfors (Herodias) are too occupied with their monumental coiffures to bother with acting. Miss Brigid Bazlen plays Salome as an over-sexed juvenile delinquent and contorts herself strenuously in an absurd scene that should be subtitled "Cocktail-time at the Antipas's." Miss Siobhan McKenna has elected to portray the Virgin Mary as a nice, domestic body-and, whenever she hears the Celestial Choir, smiles like a lucky listener to Housewives' Choice whose request number has just come up.

The scenic designer has a marked preference for reds and blues, which leap out at you from the screen: artistically—I mean pictorially—the film is only just out of the oleograph class. What its appeal to the general public will be, I cannot say. I can only quote what I overhead as I left the cinema: "Did you like it, dear?" "Mmm . . . but there's more action in Ben-Hur, isn't there?" If you are going to feed religion to the masses, it would seem you'd better add the condiments of a rousing seabattle and a blood-drenched chariot race.

In The Devil At 4 O'Clock, Mr. Spencer Tracy, "a whisky priest," and a trio of criminals headed by Mr. Frank Sinatra, rescue leper children when a volcano on the island to which they have been banished erupts. The volcano is the most convincing thing in a film over-stuffed with heroics. Les Adolescentes concerns a young girl (Mlle. Catherine Spaak) and her first experience of physical love-with M. Christian Marquand. The film opens with Mlle. Spaak in bed, contemplating her knees—and ends the same way. Her great adventure doesn't seem to have got her anywhere.

I found Town Without Pity a rather nasty film. Four American soldiers, stationed in a small German town, rape a young girl, Fraulein Christine Kaufmann—and are brought to trial before a U.S. military tribunal which can impose the death penalty for this offence. Mr. Kirk Douglas, counsel for the defence, regards it as his duty to get the sentence reduced to one of imprisonment. To do this he must discountenance the girl's testimony and destroy her reputation. He knows he can count upon what he describes as "the incomparable nasty-mindedness of the human race" to help him in achieving his objective. He digs up ugly witnesses who are only too willing to cast aspersions on the morals of the beautiful young girl-whom he cross-examines with a brutality which should surely not be tolerated in any court. The soldiers are given long prison sentences—the girl commits suicide. What I dislike about the film is its hypocrisy—for it exploits to the full the prurience it pretends to decry.

BOOKS Siriol Hugh-Jones Christmas call-over

THIS IS THE TIME OF YEAR WHEN BOOKS PILE IN THICK AND FAST, BOOKS of all kinds to suit most tastes and all pockets. Which is just as well because this is also the time of year for choosing books as presents. This week I present in short takes a selection for selectors.

Horizon Book Of The Renaissance. Edited by J. H. Plumb. (Collins, 5 gns.) Handsome no-expense-spared publication; admirable writers include Kenneth Clark, Iris Origo, Maria Bellonci; very pretty pictures. Splendid value, maybe just the sort of thing with which to stun a rich intelligent aunt from whom you have expectations.

Great Houses Of Europe. Edited by Sacheverell Sitwell. (Weidenfeld & Nicolson, £4 10s.) Gigantic book calculated to throw reader into trance full of grandeur-fantasies. Packed with stone nymphs, chandeliers, staggering vistas, whirling ceilings. Crisp, informed essays on each house by excellent writers. Difficult to think of anyone who wouldn't be pleased to find it peeping out of some giant stocking.

Picasso's Picassos, by David Douglas Duncan. (Macmillan, 7 gns.) Maybe the O.K. book-present of the year; photographs of the paintings Picasso has kept for himself, not all of them by any means unknown. A jolly addition to your five or six book-shelves already loaded with Picasso picture-books.

The Artist In His Studio, by Alexander Liberman. (Thames & Hudson, £4 14s. 6d.) Beautiful photographs and revealing text on painters—some dead—and the places where they lived and worked. Original and understanding.

The Frontiers Of Privilege, by Quentin Crewe. (Collins, 55s.) Entertaining scrapbook of pictures with linking commentary, on 100 years of The Queen magazine; funny and sharp.

Punch History Of Manners & Modes, by Alison Adburgham. (Hutchinson, 63s.) Social history of England seen through the eyes of Punch. Good value for dipping.

Looking In Junk Shops, by John Bedford. (Parrish, 12s. 6d.) Adorable Christmas-stocking book about what junk to collect and why. Might lead to addiction all too easily.

Mrs. Dale's Friendship Book. (Arlington Books, 7s. 6d.) Another for a stocking; tremendously bizarre publication, purports to be by Mary Dale herself (Jonquil Anthony gets "grateful thanks") and "reveals for the first time the secret heart of one of the most beloved characters of our time." You didn't want it revealed? Ah well. . . .

Which Way Did He Go? by Ronald Searle. (Perpetua, 30s.) Sharply barbed comments on Europe and America, many very disturbing.

Ships & Seamen, by Christopher Lloyd & James Douglas-Henry. (Weidenfeld & Nicholson, 50s.) Wholly enchanting picture-history, beautifully presented, cool and witty text. Full of astrolabes, maps. whales, polar bears, cormorants and savages. I love it.

The Correspondence Between Richard Strauss & Hugo von Hoffmansthal. Translated by Hanns Hammelmann & Ewald Osers. (Collins, 63s.) Fascinating light on a long collaboration, half of it provided by an extraordinarily subtle and grown-up librettist (think of what most operas actually say, for heaven sake).

Italian Gardens, by Georgina Masson. (Thames & Hudson, 4 gns.) Classical gardens collected into a beautiful and heady book; exactly the sort of thing that drives window-box gardeners such as I into a state of dizzy euphoria.

Curtmantle, by Christopher Fry. (Oxford, 10s. 6d.) Fry's play about Henry II and Beckett, which the Dutch have apparently been per-



mitted to see but for some odd reason we haven't. At least it can and should be read. (See *Poet Observed* on page 615.)

Le Hibou et la Poussiquette, by Francis Steegmuller. (Hart-Davis, 7s. 6d.) Very pretty odd little book, as cheap, after all, as the glossier kind of Christmas card. Why anyone should even think of translating *The Owl & The Pussycat* is hard to imagine but the effect is pleasing and strangely haunting.

The Complete Poems Of C. P. Cavafy. Translated by Rae Dalven. (Hogarth, 25s.) A marvellous, witty and disturbing poet more people should know about; the sort of poems that grow into a personal obsession.

Cavalcade Of The 1920s & 1930s. Edited by Cleveland Amory & Frederic Bradlee. (Bodley Head, 60s.) Chie scrapbook gathered from old numbers of the late lamented *Vanity Fair*. A lot of it now has a touching dated glamour, like hats that were once a miracle of up-to-the-minute elegance.

Unconditional Surrender, by Evelyn Waugh. (Chapman & Hall, 18s.) The concluding, cold and rather depressing volume in the Crouchback trilogy. I'm not sure I see very much point in novels for Christmas, as novel-fanciers will probably have picked their own already anyway, but the Waugh is an obvious choice if you are mesmerized by fiction. The same applies to two by very experienced professionals: The Prime Of Miss Jean Brodie (Macmillan, 13s. 6d.), a somehow slightly coy and to me more than a little obscure new novel by Muriel Spark; and The Last Hours Of Sandra Lee (Hogarth, 16s.), a cheery joke, written with a wild wealth of words, by William Sansom.

Clocks; Silver; Shells: Tartans (Weidenfeld & Nicolson, 27s. 6d. each). Four pretty little square picture books with commentary; nice, if you're rich, to give them as a set.

Cézanne, by Henri Perruchot. Translated by Humphrey Hare. (Perpetua, 42s.) Splendid biography by the same man who wrote the earlier book on Toulouse-Lautree.

The Beauty Of Ballet (Parrish, 35s.). Handsome glossy picture-book, and anyhow Christmas is the time when people do buy ballet books; same applies to Serge Lido's excessively drama-loaded pictures in Ballet Panorama (Black, 3 gns.).

Love In Five Temperaments, by J. Christopher Herold. (Hamish Hamilton, 25s.) Enthralling studies of five passionate French ladies in the 18th century, by Madame de Stael's peerless biographer.

The Economics Of Taste, by Gerald Reitlinger. (Barrie & Rockeliff, 42s.) Diverting book on subject of wild interest today—why pictures cost what they did at different times.

Between The Wars, by James Laver. (Vista Books, 35s.) History by quotation of contemporary documents and photographs—the pictures especially are enthralling.

In Search Of A Character, by Graham Greene. (Bodley Head, 10s. 6d.) Two dry, spare African journals, the working material for books. Irresistible to Greene fans.

Any good paperback instead of a Christmas card. For instance, Leslie Hotson's magical **The First Night Of Twelfth Night** (Mercury Books, 12s. 6d.) or the Penguin **Herrick** (3s. 6d.).

RECORDS

Gerald Lascelles

Jazz Classics, by Louis Armstrong.

The Bix Beiderbecke Legend.

Bunny, by Bunny Berigan.

Dixieland Left & Right, by Dick Catheart & Johnny Best.

Swingin' With Pee Wee, by Pee Wee Russell.

Three great trumpeters

HOT ON THE TAIL OF PARLOPHONE'S REISSUES OF THE LOUIS ARMSTRONG Hot Five sessions in 1927-28 comes another collection of Satchmo's work, covering the period from 1938 to 1941. **Jazz Classics** (AH7) is one of Decca's Ace of Hearts series, which strikes me as remarkably good CONTINUED ON PAGE 634



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VERDICTS continued

value for money at 23s. 3d. I have heard people criticize this music as being one of Louis's least productive and uninspired periods, a view I do not share. It marks the transition from the informal music he played in Chicago in the '20s to the organized big band jazz that really established him in the public's eye as a star. Subtle changes in style can be heard, which suggest that he was maturing rapidly into the great leader he has now become.

Had Bix Beiderbecke survived the turmoil of the '20s he might today have ranked in stature with Satchmo as a trumpet player. As it is we have to be content with his immortal records to convey the amazing drive and powerful lyricism which were the hall-marks of his style. Many of the tracks on The Bix Beiderbecke Legend (RD27225) were made while he was working for Paul Whiteman, alongside another up-&-coming star, Bing Crosby. Despite the fact that most of this was played as dance music, Bix managed to inject fire into his solo playing and into the Whiteman ensemble. Trumpet playing and its attendant hazards in the jazz world brought to a premature end the career of another promising white musician, Bunny Berigan. Apart from playing lead horn for Tommy Dorsey during the swing period, Bunny led his own big band during 1938-39. Unfortunately he could not match the great leaders of the period either in terms of arrangements or discipline, and the results are therefore somewhat erratic, but his impressive trumpet sounds penetrate the sometimes untidy ensemble in a way which convinces me that he was one of the great soloists of the period. His style was strongly influenced by Armstrong, as you can hear on RCA's album Bunny (CDN159).

Dick Catheart is a contemporary trumpeter who plays a little in the style of Beiderbecke, but with a degree of sophistication that can only detract from the overall effect. His album dedicated to Bix, issued earlier this year, left him bogged down with unnecessary string accompaniment, but Mercury have done something even more incomprehensible in Dixieland Left & Right (CMS18051). His group has been "paired" with Johnny Best's similar styled band, so that the two units are recorded simultaneously and stereophonically. What they hoped to achieve I don't know, unless it was a permanent memento of a lot of adult musicians playing musical chairs round the studio to ensure that they blew through the right channel!

But adult musicians can do so much better than that, as veteran Pee Wee Russell proves in one of the finest jazz albums released this year. Teamed with trumpeter Buck Clayton, the great clarinettist captures the essence of the blues in an unforgettable set of improvisations called Swingin' With Pee Wee (Swingville 2008). Pee Wee is one of those strong-minded characters in jazz who openly admit that they will not allow technical proficiency to undermine their natural expression. He is brilliantly fluent in an almost deliberately primitive way, except that the resultant sound is anything but crude. Backed by Tommy Flanagan's piano the two horns prove that high quality jazz is as ageless as it is good.

GALLERIES Robert Wraight

The John Moores Exhibition, Walker Art Gallery, Liverpool.

Merseyside jamboree

WHAT A MILLIONAIRE DOES WITH HIS MONEY IS ALWAYS INTERESTING TO the less well-endowed. But to me it has never been more interesting than the thing John (Football Pools &c) Moores has been doing with a small fraction of his millions once every two years since 1957. Unfortunately the present, and third, of the art exhibitions sponsored by him is not coming south. So it was that, earlier this month, the normally peaceful Walker Art Gallery became the centre for a jamboree of argumentative art critics from London and other parts of the country. Their journeys were not only materially worthwhile-Mr. Moores's hospitality was



First sculpture prize of £500 in the Liverpool exhibition went to Evelyn Williams, of Kensington, for Two Heads modelled in paper

appropriately lavish—but also educationally necessary. Although not, of course, fully comprehensive, this show gives a broader picture of what "progressive" artists are up to in Britain than any other regular mixed exhibition I can think of.

From 1,900 works submitted, 132 are on show, and of these 11 have won money prizes totalling £3,250. Many well-known artists have been rejected and others, like Sidney Nolan, John Piper and Michael Ayrton, although hung, failed to win prizes. This I felt was a healthy sign. But beyond that I found myself in agreement with the judges-Mr. Moores, who is himself an ardent amateur abstract painter, and four critics-at hardly any point. It was not simply that Henry Mundy's first-prizewinning work, an acre of canvas with only the tentative beginnings of an abstract painting in the top half and even less in the bottom half, did nothing to me. That could well be my fault. It was the signs of compromise-inevitable with more than one selector or judge-not only in the prize-giving but also in the general selection for the show.

Although the major part of the show consists of what is loosely called abstract painting, there is a parallel between the whole thing and the summer exhibition at the Royal Academy. Call it an inverted parallel, if there can be such a thing.

The academy selectors fill their galleries with works by men of their own sort and give us a leavening of "progressives." Mr. Moores's men have filled three galleries with "progressives" and then, weakly, opened a small room to "representation-ridden reactionaries." I would not feel so strongly about this were it not for the fact that, having said that I would personally have chosen more abstract-impressionist pictures. I was rapped over the knuckles by one of the judges and told that "abstract-impressionism died with Monet." I ought to have replied that the sort of naturalistic nude painting for which the judges have awarded a £100 prize to Euan Uglow, died with Etty. The overall effect is almost the same as that of the 1959 exhibition of modern American painting at the Tate would have been if it had included a few Sargents and Cassatts. It would seem that the only way to overcome this sort of inconsistency is by having a single judge and selector. This is the system at the great Carnegie Prize Exhibition in Pittsburgh in which, incidentally, Henry Mundy again won a prize. But it is a job for a superman.

For myself, although I am critical of the choice made by the jury at Liverpool, I would not like to take on their job. Indeed, I would make a poor judge because I am still old-fashioned enough to believe paintings are better done with paint. And this would mean that from this exhibition I would probably have excluded the framed arrangement of a piano's innards called Pianoroll; the hoop-la board decorated with provocative nude photographs and hung with real hoop-la rings, which artist Peter Phillips calls Burlesque/baby throw; Roy Ascott's fretwork Sectional relief; Michael Sandle's piece of sackcloth entitled No title and several other articles of amusement. But to prove that I was not completely square I would have included Sandra Blow's decorative Sphere alabaster in spite of its load of albaster chips stuck to the canvas. But I don't think I would have given her the second prize of £500 for it! My first prize would probably have gone to Philip Sutton's Nude, in spite of its too obvious debt to Matisse.



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ROSES & ROSE GROWING

G. S. Fletcher

Time and yellow roses

I PROPOSE TO DEVOTE THIS AND A SUCCEEDING ARTICLE TO A FEW OLD climbing roses still delightful to grow; yellow roses this time and a mixed collection to follow. The majority of climbing roses in favour today are simply climbing sports of bedding roses. These are not always satisfactory for, with some exceptions, such climbing roses are inclined to shy at blooming. Some are particularly notorious this way—elimbing Peace, for example, or the older climbing General MacArthur, the latter being excellent as a bush rose, but disappointing in all except vigour as a climber. Daily Mail, if you like the colour, is on the other hand satisfactory as a climber. I used to know an old rose nursery where a 40-year-old Daily Mail covered the house on three sides with masses of bloom; when I visited it recently the gardens had disappeared under a rash of houses and the old house was a half-demolished wreek. The Daily Mail was still flowering gallantly.

To return to the yellow roses \dots when I had completed the restoration



Maréchal Niel; a noisette, is another great rose of the Victorian period and golden-lemon in colour, but in most parts of the country it needs to be grown under glass as it is not quite hardy. This, and the fact that it requires a particular treatment in the way of pruning, makes it a rose rather for the specialist. William Allen Richardson, apricot yellow in colour, is an exquisite rose that can be grown much more easily. This belongs to the 1870's and likes a very rich soil and, for preference, a sunlit wall; pruning consists of cutting out all old wood, keeping as much young wood as possible each year. Two other old roses to round off-Beauty of Glazenwood, salmon yellow, and the delightful Devoniensis, a cream coloured Tea as old-fashioned as a carnet de bal.



of my Regency villa, and the walls were as white as if washed in Brand X, I allowed myself only one climbing rose on a south wall. A hard decision to make and harder still was making a choice from so many eligible contenders. I chose Gloire de Dijon. The results have more than justified the accolade. One can never have enough of its heavenly tea scent nor tire of the colour of the blooms, which are like so many blobs of Devonshire cream. Gloire de Dijon should, I feel, be grown by everyone who has a wall. An uncle of mine grew it to perfection in the garden of his 18th-century house in Sandymount, Dublin, and it flourished like mad in that mellow climate—but the rose will do well almost anywhere. I need hardly remind you that wall roses should be kept well supplied with water in dry weather and, for healthy wood and profusion of bloom, give them a fortnightly feeding of liquid manure right up to the end of the season. This enables the rose to store up as much nourishment as possible for the coming year.



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MOTORING

Gordon Wilkins

How the Minicabs are coping

TWO INCIDENTS RECENTLY SHOWED ME WHAT A LIABILITY A CAR HAS become to anyone living in London. One night I was driving a test car with some experimental tyres one of which deflated suddenly and for no apparent reason just as I turned the corner to my flat late at night. I changed the wheel, but by next morning the new tyre had also lost nearly all its pressure. Before I could get it fixed, the police had driven away the car with the deflated tyre from Chelsea to Waterloo, rendering a new tyre unfit for further service. Another night, when the police must have been busy driving away cars from some other area, a friend of mine left his car outside the flat and had all his luggage stolen. After that I conceded victory to the police and the criminal classes in their combined offensive against the motorist and I haven't taken a car into London since.

As I usually have no time to spare for standing in the rain in bus queues or for queuing to get into Underground stations, this has meant a high expenditure on taxis, and it has been rather a shock to find how much the predicament of the private motorist has changed their drivers. Only a minority seem prepared even to open a door for a traveller laden with luggage. As for loading the luggage on the cab, this rarely seems to enter their heads. I actually had one driver, who grunted on receipt of a 20 per cent tip, then called me back to point out that I hadn't closed the door of his cab properly. After that he really did have to get up off his seat. I have paid 55 shillings to get to London Airport, and when rushing for the last night train out of Victoria I have had a driver grab a pound note and, grinning, refuse me any change on a 12s. 6d. fare, knowing full well that if I stopped to argue I should be stranded in London for the night. The taxis themselves are needlessly big, expensive and wasteful of space. For no good reason they escape purchase tax; they are allowed to stop on clearways while cars on more urgent business may not. They hold up the traffic with their U turns in crowded streets and pollute the air with their diesel fumes.

For a long time I kept on unsuccessfully ringing the Minicab firms but it was weeks before I succeeded in getting a reply. Now the replies and the Minicabs come more often, and what a relief it is. Perhaps I have been fortunate, but so far I have found their drivers uniformly efficient and helpful. They get out to open doors and load luggage and generally act in the way taxi drivers outside London normally do. Whatever the truth may be, there is no doubt that the war between the Minicabs and the taxi monopoly is being waged with great bitterness. Terror tactics probably did cause a number of the original Minicab drivers to seek less risky ways of making a living. Those now operating seem prepared to take care of themselves and there are even a few courageous women doing the job, too. The Minicabs have taken me out to London and Denham airports and as far afield as Coventry, all at a shilling a mile. One found himself with three passengers who had missed their train to Edinburgh one night. After failing to find rooms in any London hotel, they told him to drive them to Edinburgh. He made it by next morning, and at £22 they saved money compared with a night's stop in an hotel and three train fares. Another was hired, asked if he had a passport, and in two hours was embarking on a 2,000-mile Continental tour.

Said another, "A woman telephoned from an American base. When I got there she put four children in the cab. She said, 'Here's the address. I want you to take them home, put them to bed, then come back here and collect your money.' So I took them home, got the eldest to help undress the rest of them, and when they were all in bed I phoned their mother to report 'Mission accomplished.' As soon as I put the phone down they were all downstairs again looking at the telly. I tried to get them back to bed but one of the little girls said, 'Don't be silly. You've done your job. Now have a cup of coffee before you go!" "

DINING IN

Helen Burke

Party pitfalls

NOW THAT WE HAVE ENTERED THE PARTY SEASON I WANT TO POINT OUT one or two pitfalls that await prospective hosts and hostesses. Quite often, readers ask me for a party menu. Sometimes they give me some indication of the kind of affair they plan to have; sometimes they do not. The kind of party I find it difficult to do anything about is illustrated by a recent letter from a busy career woman, who with her friend was going to entertain 40 people, starting at 8.30 p.m. They wanted "finger foods" only-no plates and, of course, no knives, forks and spoons. Tentatively, they suggested coektail titbits. What did I think?

Well, cocktail titbits are good enough for cocktail parties but not for one where there will be dancing and, perhaps, games. "Finger foods"? First warning, no sandwiches. If made beforehand, they are no longer fresh; if made at the last minute, they are a most harassing job. Besides, many people do not want to eat so much bread. Even more important, I believe that earpets and upholstery run a much greater hazard with "finger foods" than with any other. One is almost bound to provide cocktail sausages on cocktail sticks and/or small squares of cheese similarly impaled. These, I think, are fairly safe-but not my bête noire, sausage rolls made with crumbly pastry whose crumbs fall on the carpet and are trodden into the pile. Those dear little canapes, too, with toppings which someone is almost bound to drop on the floor, to be trampled in. And what about the odd glass of red wine spilled on to the carpet, or even worse, on to that brocade-covered settee of which you are so proud? I mention red wine because a young house-proud bachelor friend complained bitterly to me the other day that he had had to send off his lovely apple-green settee to be cleaned, only to find on its return that the wine stains were still there and always would be. So for me the cocktail party with titbits that you have to carry around, and the wine and cheese party are out. For cocktail parties one can buy many splendid "eats" small enough to be disposed of in one bite.

What should be served for fork and/or spoon foods? One of the most successful teenage parties last year was built around spaghetti BOLOGNESE, but the spaghetti was broken into small pieces, thus avoiding accidents. Here is the recipe: First, make the meat sauceearly in the day, if you like, for it can be warmed up later on when required. For 12 servings cut 6 to 8 oz. of leanish bacon into small dice and brown them, and a chopped onion, in an ounce of butter in a strong pan, large enough for all the ingredients. Add 1 lb. chuck steak, chopped fairly small (not minced), a chopped carrot and a chopped outside stick of celery. When all these have browned well, add \frac{1}{2} lb. chicken livers, cut in small pieces, and brown them, too.

Add 3 to 4 tablespoons of tubed tomato purée, the grated rind of \} lemon, a good pinch of grated nutmeg, 3 to 4 tablespoons of dry white wine and water to cover. Put on the lid tightly and simmer for 40 to 50 minutes, when the mixture should have been reduced to a nice rich sauce. Half-way through the cooking, taste and season with salt and freshly milled pepper. At the last minute, add 3 to 4 tablespoons of double cream and simmer for 2 to 3 minutes. Break 2 lb. spaghetti into 11-inch lengths (or use cut macaroni). Gradually add them to a really large pot of boiling salted water, reaching half-way up, and boil until, on biting a piece, the centre is just a little firm to the teeth. (The Italians call this al dente.) Drain and return to the washed and dried pot. Dot the surface with 2 to 3 oz. of butter and, as it melts, turn the spaghetti over and over with two forks. Add the hot sauce and distribute it through the spaghetti in the same way. I suggest that spoons, in this case, would be better than forks and that bowls or soup plates would be safer than flat ones.



The Rib Room of the Carlton Tower Hotel

GOING PLACES TO EAT—continued

Cordon Rouge in Sloane Street (BEL. 2891) is another. There are the Rib Room and Chelsea Room in the Carlton Tower in Sloane Street (BEL. 5411), both pleasant restaurants, and the Rib Room will give you a quick meal if you want it, and are from 5.30 p.m. as well. The Edwardian in Harriet Street (BEL. 3969), the Brompton Grill (KEN. 8005), opposite the Oratory, and The Bridge, 25 Basil Street (KEN. 1723), should also be kept in mind, but they are not for hurried eating.

In the Kensington High Street area there is another Peter Evans Eating House* at No. 78 (WES. 8282), the admirable Grill & Cheese* at Notting Hill Gate, tables not booked, and Wolfe's in Abingdon Road (WES. 6868). For those who like Oriental food they can find Chinese at Fu Tong's (WES. 1923) at 29 Kensington High Street, and Malayan at the simple but good Singapore* (WES. 5854) at No. 197c. For more leisured eating there is the De Vere Hotel (KNI. 0051), with its Opera



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For Oxford Street shopping I would suggest the restaurants in Maison Lyons* and the Cumberland Hotel at Marble Arch, or the smaller establishments nearby. They include Plato's* (WEL. 7867) and Wivex* (WEL. 1969), respectively Greek and Danish in Wigmore Street, the London Steak House (WEL. 1932) and the Balkan Grill (WEL. 5945) in CONTINUED ON PAGE 644

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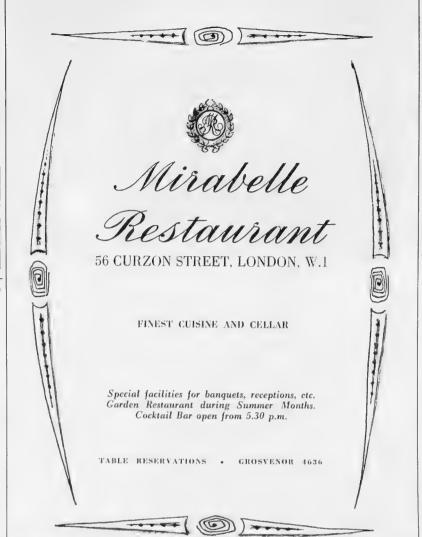
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GOING PLACES TO EAT-continued

Baker Street—their cooking is explained by their names; two small French restaurants, and both good, the *Petit Montmartre* (well 2992) in Marylebone Lane, and *Genevieve* (well 5023) in nearby Thayer Street. At the top end of Regent Street there is *Verrey's* (reg. 4495), and at the bottom *Veeraswamy's*, famous for its Indian food. Just off Regent Street there is the long-established and smaller *Albert's Restaurant* (Ger. 1296) at 53 Beak Street. In the Sloane Square-King's Road area there is a wide choice of restaurants. Mine would include the small and pleasant *Royal Court Hotel* grill (slo. 9191) in the Square, *Andreas** (κni. 2919) in Blacklands Terrace and the *Unity** (fla. 1379) in King's Road for Greek cooking, *Au Père de Nico* (kni. 4704) in Lincoln Street for French cuisine, and the *Magic Carpet** (κen. 6296) in King's Road for first-class meat. A little farther away is the *Shorthorn* (κni. 6540), in Chelsea Cloisters in Sloane Avenue, for well-chosen Scotch meat and French wines.

For theatre-land, the best thing I can do is to try to classify the restaurants into groups. The Black Angus (TEM. 5111) in the rear of Leicester Square station, the Paramount Grill (WIII. 0744), just out of Leicester Square in Irving Street, the Angus Steak House (WIII, 2996) in the Square itself, specialize in grills and steaks. The Samuel Whitbread (TRA. 2412), also in Leicester Square, is the place for English cooking and fine ale, as Chez Solange (TEM. 0542), opposite Leicester Square, is for French. The fish restaurants include Bentley's (REG. 6210) in Swallow Street, just off Piccadilly and Regent Street, Wheelers (GER. 2706) in Old Compton Street, opposite Cinerama, and its allied establishment the Braganza (GER. 5412) in Frith Street; Garners (GER. 1287), in Wardour Street below Shaftesbury Avenue, also specialize in fish. Tolaini's (GER. 1666), a few doors down the street, Lo Spiedo (wiii. 2373) in Piccadilly Circus are Italian, just as the Vine (REG. 5789) in Piccadilly Place is British. The menu at Kettners (GER. 3437) in Romilly Street is international, while the Trocadero Grill (GER. 6920) in Shaftesbury Avenue and just off Piccadilly Circus remains one of London's best big restaurants with impeccable service and a superb wine list. At the Carvery in the Strand Palace Hotel (TEM. 8080) you can cut yourself a plate of fine meat.

If you have been to the cinema early on and wish to dine well afterwards Le Jardin des Gourmets (GER. 1816) in Greek Street, Pastoria (WIII. 8641) in St. Martin's Street, just off Leicester Square, the Monseigneur Grill (REG. 6957) in Jermyn Street, opposite the Plaza Cinema, and L'Ecu de France (WIII. 2837), a few yards down the street, will do you well. So will La Réserve (GER. 5556) in Gerrard Street, now in new ownership, and in my opinion even better than before, but it is not cheap. And after the theatre? Quite a few of the places I have mentioned will be open, but it is difficult to be certain about them. Should you be going to the theatre in the Strand-Aldwych area there is the choice of the Exeter Room in the Strand Palace Hotel (TEM. 8080), Rules in Maiden Lane (TEM. 5314), Simpsons in the Strand (TEM. 7131) or the Savoy Grill (TEM. 4343).



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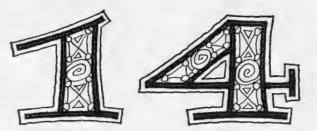
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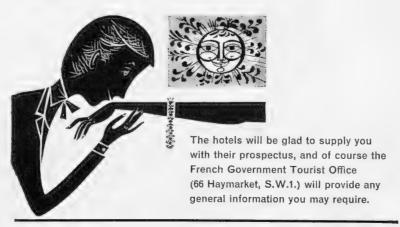
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McMaster—Price Thomas: Deirdre Irene, daughter of Mr. & Mrs. F. ?. McMaster, of Nottinghill, Belfast, was married to John Martyn, son of Sir Clement & Lady Price-Thomas, of Blenheim Road, St. John's Wood, N.W.8, at St. Mary Undercroft, Palace of Westmins er



Miss Julia Batchelor Wylam to Mr. Francis Mocatta: She is the daughter of Mr. & Mrs. G. B. Wylam, of Green Pastures, Holton, Somerset. He is the son of Mr. Justice Mocatta & Lady Mocatta, of The Close, St. John's Wood





Miss Verity Ann Moxon to Mr. Richard Vaughan Lewis: She is the daughter of Mr. & Mrs. John Moxon, of Horton Hall, Staffordshire. He is the son of Mr. Eric Lewis, of Woodhall Spa, Lincolnshire, and of Mrs. Josephine Lewis, of East Haddon Hall, Northants

FORTHCOMING MARRIAGES

Mr. D. J. Serrell-Watts and Miss D. L. Tippetts

The engagement is announced between D'Arey John, son of Mr. and Mrs. John Serrell-Watts, of Bradwell-on-Sea, Essex, and Lyn, daughter of Mr. Stanley Tippetts, of 14 Douro Place, London, W.8, and Mrs. H. Pratt, of Warwickshire.

Major S. C. S. King and Miss P. E. Coppinger

The engagement is announced between Simon Charles Stuart King, Royal Engineers, son of Lieutenant-General Sir Charles King, K.B.E., C.B., and Lady King, of Walsham House, Walsham-le-Willows, Suffolk, and Priscilla Elizabeth, daughter of the late Commander Brendan Coppinger, Royal Navy, and Mrs. Coppinger, of The West House, Walsham-le-Willows, Suffolk.

Mr. J. A. H. Lumb and Miss R. L. Moir

The engagement is announced between John Indrew Herbert Lumb, son of Mr. and Mrs. C. Lumb, of Kindle Cottage, Shawclough, tochdale, and Rosemary Lowndes Moir, eldest aughter of Mr. and Mrs. B. L. Moir, of Stable fills, Rochdale.

Mr. A. T. G. Barr and Miss L. M. Walker

he engagement is announced between Arthur imothy Gordon, son of Mr. and Mrs. J. G. Barr, f Ardlui, Cranley Road, Guildford, Surrey, and esley Margaret, elder daughter of Mr. and Mrs. J. W. Walker, of Corner Cottage, Briar Hill, urley, Surrey.

Mr. M. J. Bennett and Miss A. E. Moss

The engagement is announced between Marcus John, son of Mr. A. S. Bennett, of Coventry, and Mrs. Lois Bennett, of Leicester, and Amy Elizabeth, elder daughter of Mr. and Mrs. M. H. Moss, of The Knoll, Nanpantan, Leicestershire.

Dr. M. B. Harris and Dr. E. Coates

The engagement is announced between Michael Benjamin, son of Dr. and Mrs. Leslie J. Harris, of 22 Newton Road, Cambridge, and Evelyn, only daughter of Mr. and Mrs. F. G. Coates, of 5 Glenthorne House, Arundel Road, Eastbourne, late of Bromley, Kent.

Mr. I. Johnson and Miss S. Mottram

The engagement is announced of Mr. Ian Johnson, son of Mr. and Mrs. A. H. Johnson, Cheswardine Park, Market Drayton, and Miss Shirley Mottram, youngest daughter of Mr. and Mrs. John Mottram, Wycheland, Stapeley, Nantwich.

Lieut. A. G. Kennedy, R.N., and Miss B. J. G. Marshall

The engagement is announced between Alan Gilbert, son of Mr. and Mrs. A. G. Kennedy, of Roundhay, High Road, Broxbourne, Herts, and Barbara-Jane Gillespie, youngest daughter of the late Mr. D. G. Marshall and of Mrs. Marshall, Woodend, Thorntonhall, Glasgow.

Mr. W. P. Dwerryhouse and Miss B. M. Richardson

The engagement is announced between William Peter Dwerryhouse, 10th Royal Hussars (Prince of Wales's Own), only son of Mr. and Mrs. W. L. Dwerryhouse, The Hollies, Bridgnorth, Shropshire, and Bridget Mary, eldest daughter of Captain and Mrs. Alan Richardson, of Southrop Manor, Lechlade, Gloucestershire.

Mr. D. M. Slatter and Miss C. L. Drummond

The engagement is announced between David, son of the late Air Marshal Sir Leonard Slatter, K.B.E., C.B., D.S.C., D.F.C., and of Lady Slatter, of The Mallowry, Riseley, Bedfordshire, and Caroline, elder daughter of the late Mr. R. T. Drummond and Mrs. Drummond, of the Old Rectory, Filgrave, Newport Pagnell, Buckinghamshire.

Mr. D. J. Evans and Miss A. P. Lee

The engagement is announced between David John, son of the late Mr. K. I. Evans and of Mrs. R. Evans, of 48 Regency Square, Brighton, and Ann Patricia, elder daughter of Mr. and Mrs. K. A. G. Lee, of Gayton, The Droveway, Hove.

Mr. C. W. L. Cary and Miss N. J. Martin

The engagement is announced between Colin, son of Mr. and Mrs. C. W. E. Cary, of Graythwaite, Prestbury, Cheshire, and Nicola, younger daughter of Mr. and Mrs. J. E. Martin, of Glengarry, Holly Road, Wilmslow, Cheshire.



MAN'S WORLD

David Morton

Store with a stamp

rew of us, I suppose, would care to buy every item in our ward-robe from one store. A coat is bought here, a suit made there, a tie brought back from the Continent, or a pair of socks included in the Christmas loot. That's the way it goes, and it would be a tedious restriction if one was limited to buying everything in one place. But if ever it should happen, one could do worse than appoint Jaeger as outlitter. The result would be a varied assortment of clothes, colourful, up-to-date and of excellent quality. Jaeger clothes seem to have a pronounced personality of their own, a special character. I've tried to analyse it and failed—if there is any common denominator it's an awareness of what's going on in the men's fashion world at the time. The buyers must be as good as the designer of their window displays.

This awareness is typified by the range of shirts on sale now. All the new ones come from Sweden and form a most attractive range. Interesting point is the collar detailing. Jaeger have gone nap on the American influence which tends towards either button-down collars with a rounded end, or a high collar with a tab buttoning under the tie and hidden by it, which draws the ends together to form a neat neckline with no trace of the inside neckband to be seen. For my money, the second sort is to be preferred, but both kinds are selling well; oddly enough, the Americans are currently preferring a cutaway collar which has had a good run over here. Wearing a black patch with it is not obligatory. These collars are not the only news in shirts at Jaeger, though; there is a splendid formal shirt in Dacron batiste for 89s. 6d. in a choice of two collar styles. The patterns of the shirts on display are interesting—I was told that they



Photos: Vernon Stratton



Heavy-knit shirt-sweater with raglan sleeves and two-button neck. 7 gns. Available from Jaeger's in Regent Street, and their branches in Manchester, Brighton, Liverpool, Edinburgh and Newcastle. Left: V-necked wool sweater in navy, grey or black, with a white V. 9 gns. Available only at Jaeger's Regent Street branch. Both worn over cotton polo-neck sweaters

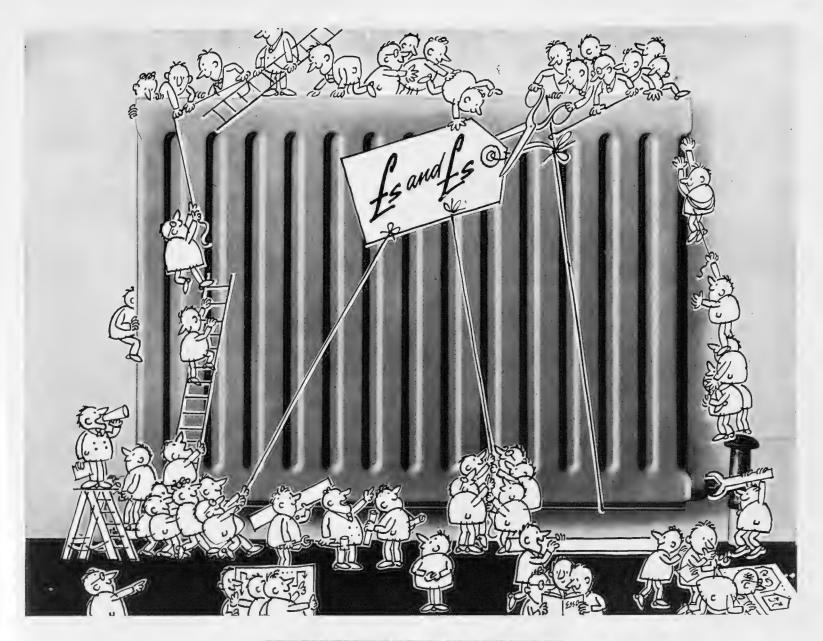
feel the wide stripe has had its day, and I tend to agree. It was fun while it lasted, though. What next? It's hard to say-very fine hairline stripes may be a natural reaction, or Oxford stripes, or solid colours—in any case, it doesn't seem a bad rule to keep a plain white shirt until the evening and always wear a patterned or coloured one for the day. Jaeger have had a steadily growing reputation for good sweaters and this year it has been enhanced by their "Great 8." These aren't the only styles in the shop by a long way, but they are amongst the nicest. It would be a lucky man who owned all of them, and an even luckier man who could stop his wife or girl from taking one or all. One is a vertical cable stitch with a high V-neck, £5 19s. 6d. Two, wide-ribbed bouclé knitted with a new sort of yarn, 89s. 6d. Three, a tailored club coat, cardigan style, with saddle shoulders and leather-knot "conker" buttons, 7 gns. Four, a shawl-collared cardigan with two pockets and raglan sleeves, same sort of buttons, and good long turnback cuffs-all in a weighty but comfortable bold knit, warm enough to wear outdoors, 8 gns. Five, an equally heavy shirt sweater with a wide, open neck, two-buttoned, 7 gns. Six, a two-tone job with single cuffs and a narrow-rib waist that hangs straight and loose on the hips, 99s. 6d. Seven, an under-suit pullover of merino wool with a narrow-ribbed V-neck and double-back cuffs, 52s. 6d. Finally, a warm, bulky, yoke-shouldered sweater, with pronounced ribbing and a fold-over neck, for $5\frac{1}{2}$ gns. Each of the eight comes in an excellent range of colours. For just £46 18s. 6d. you could own the lot.

All this enthusiasm for shirts and sweaters hasn't left me a lot of room for the other clothes at this shop. I liked the cashmere knitwear, too. And the Danish raincoat, called, for some obscure Nordic reason, Kansas. Finger-length, showerproof cotton, with a ribbed knitted collar, it's fleece lined from the waist down, costs £19.

I think they've got a winner, too, with the short motoring coat of knitted Orlon in four colours. It's Austrian, and the coat looks as if it would be quite heavy when you look at it. But it's backed with plastic foam for warmth and weatherproofing; one would expect this to make it bulky and cause it to hang oddly, but in fact quite the reverse happens—it is light and looks great in whichever of the four colours is chosen; 18 gns.

No room to describe in detail the camelhair coats, the cord jackets, the persian suède-fronted knitted jackets, the skiwear, the cashmere dressing gown (50 gns.). Hardly a word about the suits—16-18 ounce being the top weight for winter, all the suits being two-piece with self-supporting trousers, and costing around 24 gns. Not much room for mentioning the sports shirts or gloves or the wide range of scarves and cheering ties. Still, with Christmas getting near, I must mention the matching sets of tie/handkerchief or tie/socks at 30s. and 25s. respectively, all ready to hang on your tree.

Jacger clothes are built to last; and because they are bought by someone who knows men's clothes and the trends to come, they're a pretty good bet for the man who wants something that won't date too quickly. An example is the "Bowline," a short motoring coat in very dark navy, with a ribbed collar and vertical pocket; scarlet-lined, with a storm cuff for open car fans, it first appeared five years ago. It cost £23 then, and still does. This year it is more popular than ever.



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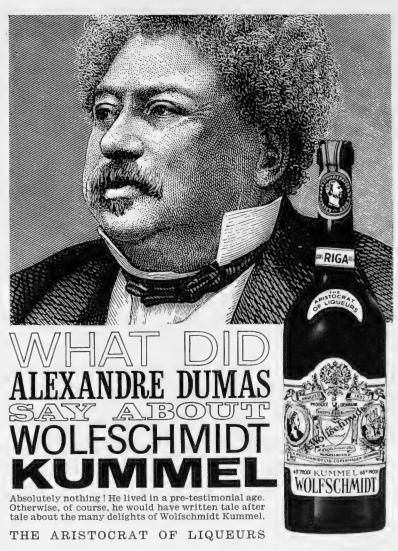






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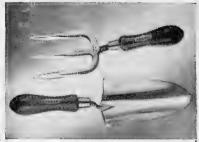
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PRINTED IN ENGLAND by Odhams (Watford) Ltd., St. Albans Road, Watford, Herts, and published by Illustrated Newspapers Ltd., Ingram House, 13-15 John Adam Street, Adelphi, London, W.C.2, November 29, 1961. Second-class postage paid at New York, N.Y.

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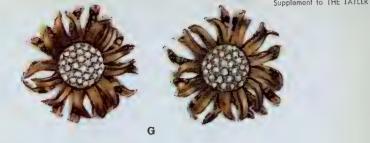
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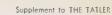
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